JOURNAL OF NEPALESE LITERATURE, ART AND CULTURE

Vol. 4, No. 2, 2002

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Editorial

This issue of the *Journal of Nepalese Literature, Art and Culture* features articles from diverse areas of studies, mostly cultural and literary. The areas covered by the articles and essays are concerned with the matrix of ancient culture. Some well-known writers on the subject of culture have focused on the specific topics, which they use for both their broader cultural meaning as well as for their semiotic significance. Water, for example, as described in Dr. Saphalya Amatya's essay has symbolic as well as mystical connotations. He links this element with the myth and legends and also with the spiritual dimensions of cultural practices. What is especially noteworthy in this essay is the association of the dammed and natural water mass made in the precincts of the temples or holy areas like the dammed water lakes in Janakpur. But equally important are the rivers that have symbiotic relationship with the civilizations. The essay is written more as an introduction than as a detailed and lengthy research on the subject of water and culture.

The next essay is about the subject of historical importance. Dr. Triratna Manandhar, who is a noted historian, has discussed with the ample documentary evidence the extradition issues that have occupied the subject of bilateral discourses between Nepal and India at different times in history.

M.L. Karmacharya's brief introduction to the Mustang documents in the Nepali language is a useful study. In this useful documentation and annotation of the documents, Karmacharya gives his own assessment of their historicity. His method is one of observation and analysis of the text.

Ganesh, which has almost become an omniscient iconicity of a deity of welfare is venerated, as Milan Shakya rightly says, across religious and ethnic boundaries both inside Nepal and over a wide area of the South East Asia. Supported by the textual citations from the works of well-known scholars like Coomarswamy, Shakya presents the wide popularity of this deity of power and fun, love and ritual.

Dr. R.D. Rakesh's essay covers both the historical and the practical dimensions of the very popular and widely written subject of Mandala. He examines its forms and features across the religious and geographical boundaries. His discussion about the Tibetan Mandala covers the methods and modes of making mandala, too. But this subject is so widely written about that a concentration on its native origin and the scholarships associated with the mandalic concepts and styles in this country would become more productive.

Mha Pooja is an interesting essay about the Newar practice of self-worship. Siddhi B. Ranjitkar describes the family circle, the mandala created for the worship in detail.

The place of an individual in the mandalic structure of both the family and the cosmos is dramatized in this very interesting practice of worship in the Newar culture.

Dr. Sangita Rayamajhi's essay about women and performance is a powerful writing and a unique presentation. Firstly, no Nepali women have taken up this subject of women's space in the performance culture of this country, nor have any women scholars so far taken any interest in this subject. Her survey and analysis of the subject of women, power, performance and the question of space in the dramaturgy is a very revealing subject and a pioneering essay, for that matter. More academic women should take up these subjects so far entirely dominated by male scholars and performers. Dr. Rayamajhi's perspectives presented in this essay show how women's studies on these subjects reveal things that otherwise have remained opaque in our writings.

Tek B. Karki, who is a well-known poet, has naturally taken a great interest in the subject of translation in his short survey of the subject. He has given the academic background to the practice of translation before making a brief but important survey of not only translation works but also of the discourses about translation. The recently published *Bibliography of the Translated Works* prepared by Ishwarman Ranjitkar for the Royal Nepal Academy should be seen after reading this short essay.

Dr. Govinda Raj Bhattarai in his short essay has addressed to a very important problematic that one encounters in translation--bridging the gaps that exist between words. Citing examples from his own works that he has done not with a native English speaker but with a German speaker, Dr. Bhattarai concludes that a translator should be a bilingual. But he leaves one question for the reader to answer--what happens if the translator's command of the target language is perfect ? Would he/she be considered a bilingual ?

Banshi Shrestha, who is a well-known poet and art critic has written this short, soft and readable essay on the subject of landscape paintings. He has written this more as a personal experience of a landscape painter himself rather than of a rigorous academic researcher on the subject of landscape paintings and its geo-cultural dimensions especially in the Newar paintings. I enjoyed reading this essay as something that evoked my personal memories of discourses that I used to have with him many years ago.

Wayne Amtzis who has been working and living in Nepal is a well-known expatriate American poet. From my long association with him I am familiar with his very fine literary scholarship and more importantly with his poetry. His interest in poetry is the visual dimension of consciousness. He has made in this critical essay written about the subject of Banira Giri's poetry a very nice analysis and survey of the various dimensions of the poetry of this well-known modern Nepali poet.

These essays were all given to me by the Academy. So I have nothing to say about the choice. But as a guest editor, I do love to maintain the decency of a guest. I have made a few, very small editings in some of the essays. Though the journal has set out its own methodology and format for paper writing, Ishwarman Ranjitkar told me that as a matter of practicality, this methodology and formatting could not be maintained.

Finally, I must also confess that in spite of my caveat about the language and thematic distributions, I enjoyed reading these essays. Each of them says something new in each subject and each essay is readable.

5 May 2003

Dr. Abhi Subedi

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A Short Introduction to the Mustang Documents in the Nepali Language

- M.L. Karmacharya[*]

Introduction : For the purpose of this paper I would like to present here a brief introduction to the documents in the Nepali language that were discovered in Mustang and photographed either personally by Prof. Dieter Schuh in 1990 or under his guidance in the years from 1985 to 1992 when he visited there. [They were made available to me for compiling a list thereof]. They are altogether one hundred and ninety-seven in number, and cover a period of more than three hundred years, that is, from 1667 to 1989 A.D. They relate to various matters of public concern like public administration, local affairs and management, foreign relations and trade, tax and judicial administration. They can, as such, be viewed as a part of historical and social research in the region as much as that they may prove a helping guide and source material for study of social, political and economic life therein.

Owners and Originators: The owners of these documents are, besides the Raja of Mustang and descendants of the rulers of Jharkot *(dPonpot)*, different village development committees in the region, which by no means can be taken as enough to establish their authenticity. So far as ascertained, as many as fifteen of these documents are owned by the Raja of Mustang, eighteen by the descendants of the ruler of Jharkot, five by the Jhong Village Development Committee, eight by the Ghasa Village Development Committee, four each by the Thini and Jharkot Village Development Committees, two by the Syang Village Development Committee, thirty-three by the Marpha Village Development Committee, and one hundred and seven by the Barhagaụn Village Development Committee. Besides, in most cases, they bear the imprints of the official seals as well as hand signatures or thumb impressions, in the best traditional way of their own, of the party or parties or individual or individuals concerned in originating them.

The originators of these documents are also, besides the local communities or bodies in their own recognized capacity as such, such high personages as King Shahi Malla and King Kirtibamba Malla Deva of Parbat, King Girvan Yuddha Bikram Shah, King Rajendra Bikram Shah, King Rana Bahadur Shah, and King Surendra Bikram Shah, Prime Ministers Janga Bahadur Rana, Ranauddip Simha, Chandra Samser and Bhima Samser, Commander-in-Chief Dhira Samser and Deva Samser, Commanding Generals Dhira Samser, Padma Jung Bahadur and Ranabir Jung Bahadur and General Bhimsen Thapa who were all in the high echelon of administrative hierarchy in their respective times.

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[*] Mr. Karmacharya is the Member of the Royal Nepal Academy.

Addressees and Nature of Addresses: The addressees of these documents are again, among others, such personages as Prime Ministers Janga Bahadur, Chandra Samser and Bhima Samser, Rajas of Mustang Ambel Kunga Nurbu, Angon Jham Yam Wangdi, Jangyal Dadul, Jhyampal Dhandul, Jhyampang Parabal, Jhyansang Parabal, Tasinimba, Jhampal Dadul and Wangyal Dorje.

The addresses made are, similarly, of various nature as cases demanded or as the purposes required, as petitions, applications, requests, pledges, letters, complaints, notes, receipts, rejoinders, reports, bonds, agreements, summons, notices, orders, regulations, dismissals, adjudications, judgments, transfer deeds, reconciliation deeds, religious deeds, evidences in defence, sanctions noted on the reports etc.

Address Subject-wise: The addresses made in these documents relate to a wide variety of subjects as abolition of slavery, foreign trade and relations, public administration, local affairs and management, judicial system, kitchen charity, and tax and taxation.

We have two addresses that relate to the abolition of slavery effected in 1925. One is an ordinance decreed under the authority of the central government asking the people to cooperate with the government decision to abolish slavery from the entire kingdom. This address has at the same time noted the procedures for obtaining compensations etc. for the slaves thus freed. The next one is dated 1927 and is addressed to the Prime Minister. Special sanction is sough through it for compensation obtainable on the account of slaves thus emancipated but not provided because of the expiry of the prescribed time limit for obtaining the same.

Relating to foreign trade and relations we have eight documents included in the volume under review. One dated 1781 is an order issued by a certain Sahebju (name not mentioned and the name of the addressees also missing) to permit the people of Tetang to visit Thak for salt with their *jhopas* and asses and not to ask any thing of them. The other one again addressed by Sahebju to a certain Thintogpa [Bista] issues instructions, presumably in relation to the order mentioned above, not to give troubles to Tetang. It bears no date. Of the two others dated 1833, one is addressed to the Raja of Mustang, Jhampal Dadul, in which General Bhimasen Thapa advises him to permit the people of Kag, Jharkot, Manang, and Barhagaun to use the route to and from Bhot Patan for trade as usual according to the order issued earlier under the King's seal. The other is addressed to a certain Silim Namgyal Bista by a certain *Khajanchi* (State Treasurer), presumably under the authority vested by the Government, calling him to visit Kathmandu at the time when the dignitaries from Mustang would be there, so that the matters relating to the closure of the trade route to Bhot Patan could be settled in the presence of both the parties. A royal order issued in the name of King Rajendra Bikram Shah asks Jhampal Dhandul, the Raja of

Mustang, to open the route to Namgyal Lhachen in (Bhot) Patan closed since 1819, and permit the Bistas of Barhagaun to go there for 8 months for trading. A similar order issued by Prime Minister Chandra Samser in 1910 asks Jhamsang Parabal, the Raja of Mustang, to permit the people of Panchgaun and Barhagaun to go to Tibet for trading and to realize fixed dues, from the people visiting Mustang from Tibet for selling salt and wool. In similar other move the Prime Minister is found to have ordered in 1903 the Pokhara Court of Law to see that the people of Te be allowed to visit Bhot for salt trade. Lastly, there is a letter dated 1889 written by Commander-in-Chief Deva Samser to Shri Sepke of Digarcha Gumba in Tibet in which the latter's help is sought for retrieval of credited amounts from a certain Tasipalten Bhote of Samdenlim Gumba in Kerung and also from Sajidhandor Bhote of Bhot Patan on behalf of the Raja of Mustang.

Relating to public administration we have altogether seventeen documents done at different dates beginning from 1667 to 1931. Of them four are done by the Kings. One is related to resettlement in Thini: the people had deserted the place for their being not in a position to pay government dues for want of employment. The other is related to regulations concerning heirless property; the third is related to maintenance of traditional customs and manners in Mustang; and the fourth to the code of conduct of the people in Thini and Thak Khola. The last one is done by King Shahi Malla of Parbat. This is dated 1667 and is the earliest one of the whole lot of documents. It is addressed to the Panchas of Thini and Thak Khola (presumably after the subjugation of Thini by Parbat) and asks everybody to follow the royal directives to mete out respect to all including the King, headmen, and religious persons. In contrast to the one done by another King of the same state, Kirtibamba Malla Deva in 1780, it contains a longer version of the text in Tibetan script although the language employed in it is again the Nepali. Six other documents are issued by the Prime Ministers. Of them on is related to findings out informations regarding the prices and qualities of wool the villages in Panchagaun could supply in the year concerned; the other is related to seeing that no breach is made in the traditions and nobody is badly treated in contravention of the circular order. This order was issued to the Raja of Mustang. The third one (also issued to the Raja of Mustang) relates to the cash payment made by him towards contractual dues or *thek, sirto, salami* two horses and two hounds, sanction to get his younger brother married with a girl from Tibet, and advice sent to the Pokhara Court of Law to decide quickly the question of appropriation of dues payable to the Raja of Mustang; the fourth is related to banning free movement of all sorts of cattle including cows, buffaloes, sheep, goats, hogs, asses etc. untended by shepherds all over the kingdom; the fifth one is related to the abolition of six customs offices located at Sudame, Dheni, Galkot, Kusma, Baglung and Kagbeni and fixation of new rates of customs duties on goods moving from Dan, Mulchapro and Barkhebas and from the southern region by Thak Satsae and on salt, sheep, rice, ghee, hides used for making shoes etc. coming to and from Dana, Chharka, Thapaule; Kag, Barhagaun; and the sixth one is related to arrangement of triennial monopoly of selling *jadraksi* in the prescribed area. Of the rest seven documents, one is a pledge made by the people of Ghasa to use metal-made vessels for volumetric measurement in place of wooden ones; the second is a request for confirmation order for watchmanship to three rest-houses in Jharkot; the third is related to a complaint by a Lama about the claim made by his uncle's son by a kept wife over the office of the Lama; the fourth one is related to a complaint against a claim on a plot of land; the fifth and the sixth are related to the supply of rations supplied during the Nepal-Tibet War; and the seventh is an order to surrender whatever quantity of salt is stocked in all the houses in Panchgaun.

Relating to local affairs and management we have altogether twenty-eight documents. They are mostly concentrated on management of local affairs by local people themselves without any initiation or interference from government or any other side. The communities themselves draw up rules and regulations for their benefit and abide by them. In matters of common concern between two or more villages they come to conclude mutual agreements or do reconciliation or religious deeds or make pledges and solve their problems by themselves. Most of these documents are records of how the local people work together for sharing water, protecting forests, and regulating pastures. The Marpha Village Regulations, the Ghasa Village Regulations, the Thak Satsae Dharma Panchayat Rules and the Tetang Village Regulations are the models in which the village communites concerned are regulated. One is tempted to deduce from these that the region as a whole had its own traditional system of local government. There are, however, a few evidences to show outward influence while creeping in their way of managing their own affairs by themselves. The most prominent among them is a red seal order made by King Surendra Bikram Shah in 1864 in the name of Customary Regulations addressed to all the Amalis and Budhas of all the villages in Barhagaun. In it are charted out the functions and duties of the Amalis, Budhas, and people of Kagbeni, Samargaun and Dhagarjung as regards collection of and payment of *Sirto, jagat, asmani* dues, settling of local disputes, supply of fuel-wood and grass to the Amalis, porters' service for official business, appointment of the Budhas *with the consent of the local people,* rebatement on arrears, adultery and outcast, trading by the Amlis, collection and supply of grass and fuel wood to the Amalis in the bad weather days, compensation for damage of crops by domestic animals, and other local persons. But such stray measures do not appear to have any adverse effect as such on the local people's way of managing their own affairs as is evident from the number of steps they went on taking subsequent to this order. As for example, The Ghasa Regulations initiated in 1868 show to have later additions made at different dates from 1927 down to 1954, the Marpha Village Regulations introduced long before went of being revised and refined as is evident from a document dated 1964 under the title of The Regulations Made Fitted to Our Time. The Satsae Dharma Panchayat Rules, providing for a body of 13 Mukhiyas of Thak Satsae also has additional clauses introduced into it even after 1949.

Relating to tax and taxation we have altogether fifty documents. Of them ten are originated from the Kings and eight from the Prime Ministers. The rest also are originated from the government authorities and agencies. It shows the field of tax and taxation is somehow or other the whole and sole domain of the central government since the very beginning of 1781. The taxes collected are found to be in various forms as contractual dues, levy, revenue and tributes.

Relating to Judicial matters, we have altogether seventy-three documents. In spite of the locals bodies' efforts to settle local disputes locally without resorting to the Court of Law (for which they appear to have strict instructions not to approach any Court) people were tended to move it for redressing their grievances. The Marpha Court of Law, Baglung Court of Law, Thak Court of Law, Pokhara Court of Law, Kagbeni Amal and Amal Kachahari are some of the Courts of Law then functioning in the region. Besides, the pople tended to approach the King and the Prime Minister and high ranking officials for solving their legal problems. Of these documents two are adjudications, fourteen complaints, two judgments, three law-suits, nine rejoinders, three summons, one evidence-in defence and one recognizance-binding agreement.

There are eight other documents that relate to kitchen charity. From them it is learnt there was a Kitchen Charity Trust called Sadavara Guthi. This Trust appears to have the duty of looking after the interest of the mendicants and pilgrims on the way to Muktinath and seeing that rice, lentils, salt, turmeric and ghee are distributed among them. According to these documents, there were some units or agencies like Rakhu Guthi Gaun or Amal and Dova Guthi Gaun to look after the management of these things and the rest houses on the way. There were three rest houses one each at Damodar Kunda, Dhupibas and Narsingh Khola. A document dated 1921 speaks of the appointment of six persons of Te village was watchmen of the rest houses for one year. The appointment was made by the Thak Dan Customs Office. Their emolument is stated to be provided by the Pokhara Tahasil Adda (Revenue Collection Office at Pokhara) as prescribed under the circular order. As per a letter dated 1914 there was also a provision for allotting wind-fallen trees to the ascetics for the purpose of burning smoke-fire and cooking food. Use of such trees by any other person was an offence punishable by fine amounting to the prevailing price.

Besides, we have eleven documents relating to miscellaneous things like a note in receipt of amounts out of a bonded loan, a pledge of a house for a due for six months, a bond of agreement for paying a loan including interest out of the crops raised, conveyance as security for seven years of a plot of land for a loan etc., which, however, has some ideas to convey about the monetary transactions made in those days. The earliest of these documents is dated as 1878 and the latest as 1931.

Conclusion: These are, in a nutshell, the broad ideas about the documents.* If delved deeper, they may serve as useful reference in various ways to the community life and regulations of the region including the cultural life. The Ghasa, Marpha and other Village Regulations referred to above are enough to show how they are effortful to regulate their life and customs. I am, however, afraid I won't be able to do more at this short time and at such a short space. These are the open seas and anyone interested will have to go deeper to explore and find out for himself whatever he wants to bring out and distribute for general good in his own desired way in the field of historical and sociological research.

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* Reproduced in two volumes under the title of Mustang Documents in the Nepali Language, both described and edited by the author, as follows:

I. Vol. I (1667-1975 A.D.) published in 1996 A.D. by VGH Wissenschaftsverlag GmbH. Bonn

II. Vol. II (1781-1989) yet to be published.

Mandala

- **R.D. Rakesh**

What is the Mandala ? "The Mandala is a special form of thangka. The word derives from Sanskrit and means 'circle'. From a geometrical point of view alone, the Mandala is a symbol of concentration. The circle encloses the largest area within the smallest circumference. In addition, it has a single center point and centre. It is the sacred circle of Buddhism. The term Mandala means a circle, "Willy H. Fischle " The way to the center " Psychology of the Mandals Mandala Festival PP. 108! In Sanskrit, Mandala literally means a circle but in Buddhism especially 'Manda' means the 'highest point' and 'la' means 'signpost' or 'completion'. The word Mandala in Tibetan actually means center and periphery, i.e. a circle: the circle of a King, a magician's circle, an organization with a centre (chairman) and periphery, and so on. In Tibetan a Mandala is the world revealed to man's evolution toward enlightenment.

The archaeologists also consider the importance of Mandala while they make design of any house which is called the Vastu Purusha Mandala. The Vastu Purusha Mandala is a schematic mental map and the basis for rationalizing any site. It is not a measured drawing or a contour map, but a code which in shambles a reading of the site and a resolution of its design. A piece of land once assigned to a dwelling becomes the mandala within which the world of man is organized. The concept of the Vastu Purusha Mandala acts through a site without which ir remains, physically non-existent. and ordered field cannot exist without a field.

In Tantrism the Mandala is considered the basic matrix of the three mysteries or triyuga in ritual worship and in the attainment of enlightenment. The triyuga is made up of the yantra, mantra nad tantra. Buddhism borrowed the concept of the Mandala from Tantra and gave it 'greater precision and elaboration'. In the words of J.R. Santiago: *"It is a blueprint of Buddhahood, for the attainment of liberation and supreme bliss."*

C.G. Jung has noted down in Memories, Dreams, Reflections "The Mandala is the center itself, and it is also the path towards the center." He has further stated Mandala as one of the archetypal symbols issuing from the collective consciousness.

Mandala is as old as human civilization. It is timeless and ageless. It is all embracing and all pervading. It is one of the greatest symbols of human experience. Its passage starts from state to state, from the material to the spiritual. Its center is eternity and its periphery is perfection. It is prevalent from tantric belief and medieval Christianity to this twenty first century psychology. Even famous C.G. Jung had fascination for it. It is a means of inner healing and self-orientation. It has passed

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• Mr. Rakesh is the Member of the Royal Nepal Academy.

from the East to the West. This fascination of Jung is the proof of the West adopting the East. It has a global importance and significance. It is also the essential plan of the whole universe. Moreover it is the ultimate symbol of wholeness. Its center is unity, equidistant from every point of the outer curve of the circle. In the words of Giuseppe Tucci:

"So the Mandala is no logner a cosmogram but a psycho-cosmogram the scheme of the disintegration from the one to many and of reintegration from the many to the one, to that absolute consciousness, entire and luminous."

Mandala is used in the rituals and liturgies of various cultures, religions and cults. In grasping the whole significance of this sacred symbol, the individual- whatever his or her culture experiences the sense of liberation, which comes from the realization of the unity of all phenomena and experience.

Lydia Aran has also studied Mandala. In her words *"Mandala (literally meaning a circle), is a tantric meditaion device, a visual aid for concentration and introvertive meditation leading to the attainment of insights to activation of forces culminating in sidhi (super natural power) or a complete mastering over one's mind and its total independence from the bonds imposed on it by entanglement in this world."*

The Mandala in the Hinduism

The Tantric folk cult believes in the worship of the Mother Goddess. Scholars are of the opinion that the folk Tantric cult is pre-Aryan of pre-Vedic but to be more precise origin and evolution is still shrouded in the mystery. The original form of worship was the offering of a sacrifice. Later on it evolved into a mystical cult. So mystery is the main attribute of the Mandala. In the words of J.R. Santiago: "Its main ritual worship artifact is the Mandala, a mystical diagram, simple in composition and design, yet intricate and complex it its preparation and mode of worship." Pp21

The worship of the Mandala has been thrived in the Indian subcontinent. It has flourished and survived here from time immemorial. Its spiritual experience of the divine is real. This is the concept of the unity of the universe and of God. This divine experience is personal. The worship of the Mother Goddess may be the means of self-realization. This is one of the main aspects of Hinduism. It involves not only art or symbols but philosophy, science, psychology and technology in the spiritual pursuit of enlightenment. There is an interaction of consciousness with the Mandala to gain supreme experience. It is an experience of union with the Mother Goddess.

"The most important and most universal Hinduist Mandala-yantra is the Sriyantra, a complex arrangement of triangles and lotus leaves expressing the white motive energy of the universe and the delicate balance of the male and female principles. "Siva-Sakti, Sacred symbols Mandala : Thames and Hudson.

The Mandala is a circle, a symbol that represents eternity, wholeness, perfection, timelessness and protection. It is a universal symbol known in almost every culture and has the same significance. Prof. C.G. Jung theorized that this belief issued out of the collective consciousness of humanity. J.R. Santiago, Mandala; *The Mystical Diagram of Hinduism PP 22.*

The Madala is a mystical diagram. Its use is also known all over the world. The term has two aspects 'Manda' which means 'that which contains' and 'la' that which holds or defends what is contained. "It is used as an object of worship in ritual and as an aid in meditation for the pupose of attainting real spiritual insights, or of acquiring material favours prayed for, and of activating talent supernatural forces in the human body."

J.R. Santiago Mandala : *The Mystical Diagram of Hinduism PP. 24.*

These Hindu ceremonies and meditational rites to invoke a divine essence require around receptacle to be placed in the center of the Mandala or Yantra. This is filled with various substances and is the receptacle in which the deity will first lodge before passing into the supplicant.

"The God of the Waters : Sacred symbols : Mandala : Thames and Mandala :

Worship is ritual and also a means for meditation. Its purpose is to attain spiritual experience. Strict rules and regulations are followed in its performance. When certain rituals are performed then it creates mysterious effect that fulfills the worshipers' prayers. The folk Tantrc ritual worship is in vogue since time immemorial. It has been very effective and successful.

J.R. Santiago has rightly observed:-

"It is used as an object of worship in liturgies and as an aid in meditation for the purpose of attaining real spiritual insights, or of acquiring material favours prayed for, and of activating latent supernatural forces in the human body. In the performance of rituals very strict rules were followed with precision. They must have discovered that when rituals were carried out in all their details accurately it produced a mysterious effect, which fulfilled their prayers."

J.R. Santiago: Mandala: The Mystical Diagram of Hindusim" PP 24. According to Amita Ray Mandalas are visual counterparts, in the sign language of geometry, of a highly abstract and speculative conception.

Mandala, The mystical diagram is drawn on purified ground. It is drawn on several auspicious occasions. It is a Tantric art. It is an artifact for enlightenment but it is not meant for immediate enlightenment. It is a gradual process for attaining the spiritual bliss or the ultimate truth. It helps man in his endeavour to proceed towards the enlightenment. It is a spiritual sparks which leads man from darkness to light.

"Among the Tantric cults, especially, the deity may be represented by a linear mandala, the yantra." The way to the Gods " Sacred symbols Mandala.

Mandala Preparation: Mandala is an artistic endeavour. It is an act of worship. It is considered as a spiritual art. Spiritual values and beauty, the symbol of the divine are nicely woven in it. All Tantric arts are chiefly related with the realities of life. They are deeply rooted in spiritual values. So a Mandala art is drawn in this spirit to purify mind and soul of the worshipper. It is drawn very attentively and carefully on the purified ground. A slight mistake in its preparation does not fulfill the purpose of the performer. J.R. Santiago's remark is right:-

> *"The most common Mandala is the one on the ground, which is ritualistically consecrated. Before it is consecrated it is purified and cleaned and smoothed. The drawing of a Mandala on the ground is actually a rite, dealing with the purpose of the performer, in whose preparation of the details he must participate. An error, over sight, or an omission renders the whole operation useless, because any defect is a sign of inattention on the part of the consecrator"*
>
> J.R. Santiago *Sacred Mandala of Buddhism* P. 33.

Prerequisites for preparation of Mandala :

He or she must have qualifications of an ascetic. He must have a bath for the purification of his mind and body. He must remain in a secluded place for a certain period for spiritual and physical purification. He should also meditate for the fulfillment of his purpose.

Place for preparation of Mandala- Ideal place for the preparation of Mandala is nearby a riverbank or the seashore. It should be prepared in the compound of temple. For the performance of the Mandala ritual proper time should be chosen. A grand preparation for mandala is made on the chosen site for the purification of the ground and transformation it into a power-place. A diagrammatic design is the most important element of a mystical mandala. Geometrical design plays very important role in it. It is ritualistically invested with the power and its sight becomes sancitified. Mantras are also recited for making mandalas charged with power. The chanting of mantras continues because as Sanskrit syllables represent deities, who are placed in Mandala. The Mother Goddess is the focal point in the mandala worship. Special and particular deity is envoked and its image is also included in the diagram if mandala is for a specific purpose.

Mandala made on the ground are destroyed when ritual is performed but mandalas made on metal are three dimensional and they are kept for another times rituals. These especially made madalas are Sri Chakra which is also called Sri yantras.

They are supposed as living supreme yantra. The first type of mandala is meant for iniates while the other is for worship. The common mandala is generally made on paper or cardboard. They are kept and repeatedly worshipped or used as a medium of meditation. "The whole mandala represents the Mother Goddess and her manifestation, the phenomenal universe. It symbolizes Shiva-Shakti always uniting into knots in creation".

J.R. Santiago : Mandala : The Mystical Diagram of Hinduism p.27.

Mandala is the mystical. Diagram with geometrical pattern. It is ritualistic and holistic in approach. It is not confined to individual life only but also deals with universal aspects of life. Its scope is very vast. Now it can be related to philosophy, science, technology and psychology and philosophy. It is associated with mystical worship. That's why it is very stimulating.

C.G. Jung regarded the mandalas as a representation of man's need for wholeness, for perfection. Modern psychiatrists have even used it as a therapeutic device in the regeneration of shattered personalities. Now-a-day it passed from East to West as a means of inner healing and self-orientation. Gods reside in the center of mandalas in the Buddhist specific rituals and ceremonies : It has been stated in sacred symbols Mandala : An important monthly ritual of Nepalese Buddhism is the worship of the Bodhisattva. Among the Buddhists celebrating pasa- Lokesvara, the goddess Vasundhara (Earth). Suitably placated, she is responsible for wellbeing and the prevention of poverty. In mandalas devoted to specific deities, 'the god resides in the center also known as the palace'.

Mandala in Buddhism : Buddhism sprang from the lap of Hinduism. So Mandala has deeply rooted relation with Buddhism. It is a sacred symbol which represents worshipper's inner energy. Its whole environment is symbolical. I would like to quote here J.R. Santiago.

"A mandala is an artwork for enlightenment, also a sacred cosmogram of the Hindu-Buddhist world. It is a fixed world model given by the powerful gods. Mandalas as cosmoplan, diagram of the cosmos, also represents manifestation of specific deity, it also means that sancity is immanent in the universe and potentially also in human beings. It assists man in his progress towards enlightenment. It is a matrix of the embodiment of the phenomenal cosmos, mainly of the enlightenment and preserve of the Buddha."

Mandala is a religious ritual performed in Hinduism as well as Buddhism. It is popular form of artwork meant for or made for attainment of liberation from the world. Again I would like to quote "Both Buddhism and Hinduism place great emphasis on the point of self-realization when the mandala or yantra of the external world leads to the mandala of the individual. The symbol of the original mandala are now arranged in a similar form within the body.

Sacred symbols : Mandala :

The worshippers feel Buddha in them when they make mandalas. They realize the light of 'Light of Asia' within themselves. They are in the form of lotuses which are the symbols of exoteric and esoteric. They also feel presence of the absolute truth in the heart.

"In esoteric Buddhism the principle in the mandala is the presence of the Buddha in it, represented either as a wheel, a tree, or a jewel, when they encounter the Buddha in the mandala field the disciples are initiated into the mandala of exalted possibility and expanded awareness. They lose their identification and are initiated."

J.R. Santiago : Sacred *Mandala of Buddhism* PP.32

"In Buddhist mandalas the supreme Buddha may be shown wearing a mantle and royal tiara, denating his status us universal monarch."

Sacred symbols : Mandala. Thames and Hudson.

Preparation of Mandala in Buddhism : Mandala in Buddhism is drawn on a purified and sanctified ground. Rice powder is used in its preparation. J.R. Santiago has given details of its preparation in the following lines. There are certain rules which must be followed strictly :

Rules in preparing a mandala on the ground.

1. The thread used to trace the mandala on the ground is made; it should be made of five twisted strands of different colours;
2. It is tested and approved;
3. It is dipped in colour powders; the ends are held taut and suddenly pulled up and let go.
4. The making delineating the frameworks of the mandala are made;
5. Successive designs of symbols are worked on also with colour powders.

J.R. Santiago *Sacred Mandal of Buddhism* PP.33

Mandala in Tibetan : Tibetan religion is chiefly dominated by Buddhism. Mandala is very popular and prevalent in this religion. It has been originated from the Tantric tradition. In the words of J.R. Santiago : "The tribal folks instinctively imagined the form of a mandala, which has in its center, a luminous point. The language of the Tantric text is metaphorical and on the utility of the mandala it says : "As eternally the days shine forth from the sun, thus also the Goddess arise from the body of the Great

Goddess. It is a projection of the world reduced to an essential geometric pattern." J.R. Santiago : Sacred Mandala of Buddhism PP. 29.

The Mandala is derived from the most important elements and instruments found in The Tantric cult. It is very important part of Tibetan Buddhism. "In Tibetan a mandala is the world revealed for man's evolution toward enlightenment. In Tibetan 'mando' (d kyil) can mean 'essence' (suyingpa) or seat (khri); or mind (surs), and 'centre' (d kyil). It goes with 'bodi', awakening or enlightenment. 'La' means a circle, the perimeter that contains the essence, the jewel, the ornament."

Mandala has been fully developed in the Tibetan religion. It is an artistic and mystical form as well as a suitable medium of meditation. Jose and Miriam have analyzed it in the right context in the following lines:

"In Tibet, the mandala has achieved its fullest and most complex development, both as an artistic form and as a meditative ritual emphasizing cosmic integration. The center, the abode of the deity, is contained within the square, in the palace of inner being, that is, surrounded by a circle or series of circles, each symbolizing a - particular phase of initiation or level of consciousness."

J.R. Santiago : Sacred Mandala of Buddhism P.30.

Mandala in Japanese Tantric Tradition:- The Garbha-Udhbava Mandala has gained much populanty in Japan and is considered one of the most important mandalas known to the Japanese Tantric tradition. According to Prof. Musashi Tachi Kawa- *"The Mandala is a manifestation of the form of a deity which comes from the Buddha's world, the mandala is a world in itself the world of our mind. In this age of globalization when the world has become largely non-organic and material in nature, the mandala is an organic world where nature comes alive. The Vajradhata Mandala is popular in the Nepali and Japanese Buddhist tantric tradition."*- The Himalayan Times daily 31st July 2002.

Jose and Miriam Arguelles : Mystical Mandala : in Mandala Festival PP 116. The Mandala is both altar and palace. This has been stated in the Sino- Japanese tradition. A mandala is a sacred ground where Maha vairocana reveals himself in concrete form. This mandala is both altar and palace. Altar in the sense of providing a focus for veneration, ritual, and meditation palace, in the sense of providing the proper surroundings and elements for the splendour (......vyuha) of this manifestation ...... The mandalas (of this specific tradition) retain and emphasis of "external means which link these mandalas to rituals of purification and offerings as part of yogic process which culminates in the 'realization of Buddhahood in this very body"...... This realization takes place in the form of a mystic union with the three mysteries of Maha Vairocana- his body, speech, and mind." Quoted in Mandala Festival P. 17.

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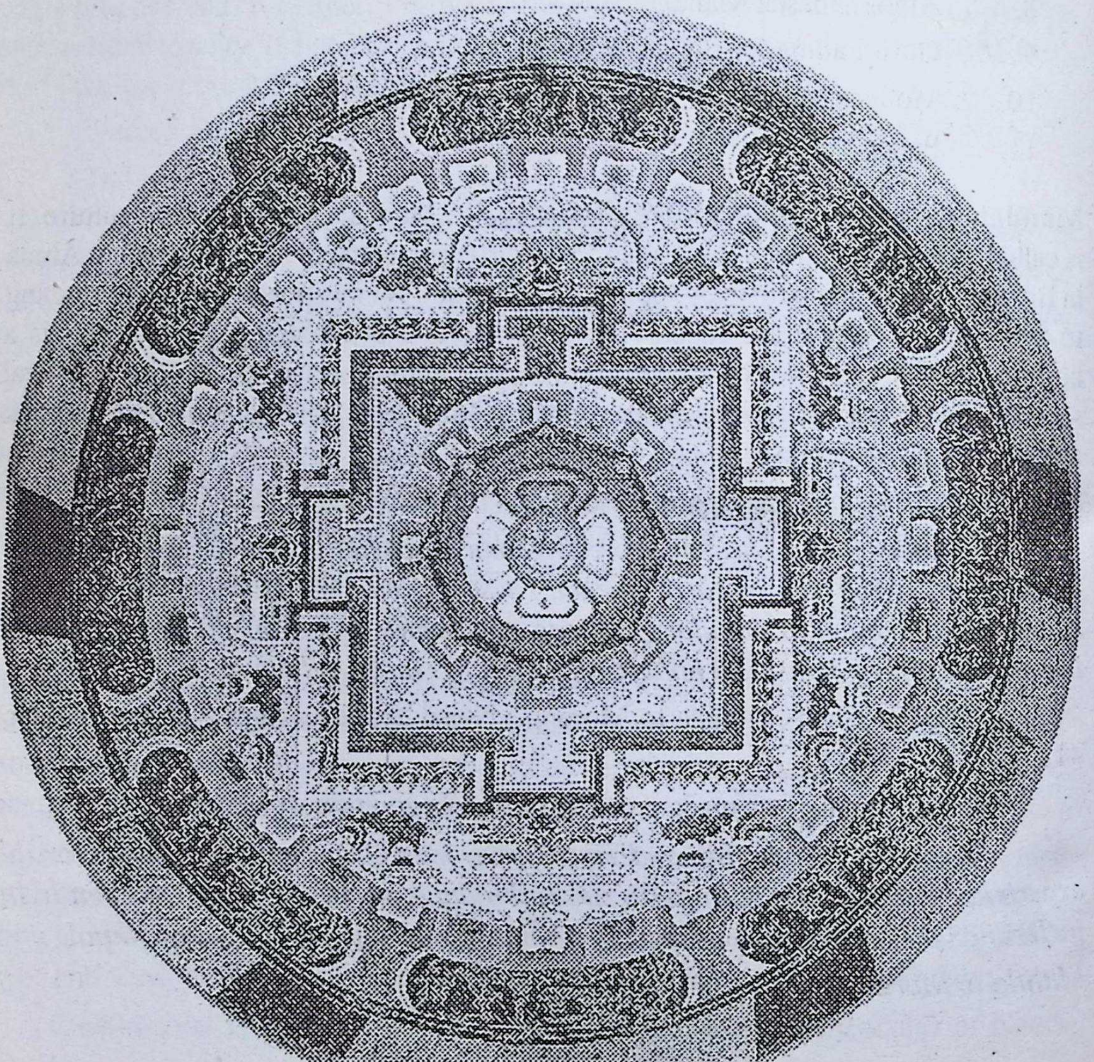

Guru Padma Sambhava Mandala

Nepal and British India

EXTRADITION ISSUES

- Dr. Tri Ratna Manandhar[*]

One of the key issues that dominated relations between Nepal and British India was the extradition question, and the objective of this paper is to analyse the principles and policies involved in the extradition issues between the two countries during the second half of the nineteenth century.

Having a long open common frontier, both India and Nepal felt it necessary to agree to surrender the criminals on a reciprocal basis. Though the Treaty of Sugauli was silent on this issue, both the governments by their mutual understanding agreed to surrender criminals who had escaped to Nepal after committing a crime in India and vice-versa. The Nepal government was prompt and regular in surrendering those criminals, as it wanted an efficient administration in the border areas. But the British, in many cases, refused to surrender the criminals on the plea that the Nepali laws were very harsh and the judicial administration cruel,[1] After much persuation, Nepal succeeded in signing two separate agreements of extradition with India in 1827 and 1834 respectively. The former dealt with the cases of Thugs and murders,[2] while the latter with the affairs of dacoity.[3] Both the agreements made it obligatory for both the countries to surrender criminals, in reciprocal way, committing the above mentioned crimes. Though the respective governments were not bound to surrender their own subjects, there are instances where both the countries surrendered their own subjects as well.

The 1855 Treaty

Nepal was not satisfied with these agreements, as the cattle lifting and revenue embezzlement, which were frequent in the Terai areas, were not mentioned as extraditable crimes. The Nepali statesmen put forward the matter on several occasions, but the British-Indian government turned deaf ear to them. After coming into power, as the powerful Prime Minister of Nepal, Jang Bahadur decided to deal the problem directly with the British authorities in London.[4]

The Nepali Prime Minister, however, did not succeed in his attempt as the British authorities refused to entertain the matter without consulting the Indian government first.[5] Finally, Jang was successful in persuading the Indian Governor-General in drafting a new extradition. treaty including, among others, cattle lifting and revenue embezzlement as extraditable crimes.[6] The Court of Directors in London accepted almost all the provisions of the draft but refused to include cattle lifting and revenue embezzlement in the list of extraditable crimes. The court did not consider these crimes serious, but viewed the Nepali laws dealing with these crimes very heavy. Jang was greatly annoyed by this attitude of the Home government and the negotiation was brought almost to the breaking point,[7] but the Nepali Prime Minister signed the treaty purely on the assurance of the Indian government that such criminals (cattle lifting and embezzlement), though not extradited, would be prosecuted and punished by the Indian courts.[8]

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The nine-article treaty, signed on 10 February 1855, obliged both the countries to mutual surrender of criminals in extraditable crimes, with the exception that they were not bound to do so in case of subjects belonging to the third countries or their own subjects. Murder, attempt to murder, rape, maiming, thugee, docoity, highway robbery, poisoning, burglary and arson were mentioned as extraditable crimes.[9]

In 1866 Jang got a clue to press the Birtish authorities the old demands on extraditable crimes. He put forward a copy of British treaty with Bhutan where the cattle lifting and embezzlement were mentioned as extraditable crimes.[10] This time the British authorities did not oppose to Nepal's move. Finally on 23 July of the same year a supplementary treaty was signed adding serious theft, cattle lifting, and embezzlement by public officers, in the list of extraditable crimes.[11]

Knotty Issues on Extradition

During the first few years of the rule of Ranaudip, both the governments acted in strict reciprocity in the extradition cases. The persons committing treaty offences (extraditable crimes mentioned in the treaty) were regularly extradited, while in other cases, they were prosecuted and punished in their own courts. In the cases of their own subjects, the latter method was adopted.[12] The Indian government instructed its officials to demand extradition only in the cases of treaty offences, whereas in other cases, the Nepal government was only to be requested to prosecute the culprit in its own country.[13] However, in practice, in certain cases both the governments extradited persons even on some non-extraditable crimes.

In order to make the extradition works swift,[14] the Indian administration authorised the border commissioners and magistrates to correspond directly with the British Resident in Nepal in any extradition issues.[15] Similarly, the Nepal government also empowered its officials in the border areas to demand extradition of persons from the Indian government in accordance with the treaty.[16] These officials, however, were not authorised to surrender criminals to the Indian government without the prior permission of the Nepal Durbar, as they did not possess "such knowledge as to enable them to distinguish between those British authorities who are empowered to direct the surrender of a prisoner and those who are not so empowered."[17]

Despite the above cordialities, the problems were frequent to disturb the peaceful atmosphere and to force both governments to act in some unfriendly manner. The long open frontier was one of the main causes of giving birth to many complicated cases. The criminal minded people of the border areas exploited the opportunity, crossed the border, committed some crime in other's country and then returned to their own country within a few hours' time. As the extradition treaty did not compel the surrender of subjects of their own country, such crimes were very frequent and they went punished. One such case occurred in 1878 when some Nepali subjects entered the Indian territory and escaped into Nepal after committing crimes in Gorakhapur. One constable of Gorakhapur police, however, entered the Nepali territory chasing those criminals.[18] The Nepal government strongly objected to this action of the Gorakhapur police, but later on was convinced that such action were extremely necessary to prevent border crimes. Accordingly both the governments agreed that the policemen could enter other country's territory in search of absconders.[19]

The divergencies in the Indian and Nepali laws formed another source of conflict between the two countries. For example, the culpable homicide was supposed to be a serious crime in India, while in Nepal, it was considered to be an ordinary offence. Similarly, the breach of contract was dealt with severely in Nepal, while in India it was not so.[20] The cases of culpable homicide were frequent in India. As it was not mentioned in the treaty as extraditable crime, the Indian government could not get them oxtradited, and also was not satisfied even if they were punished by the Nepal government according to its law, for the concerned law in Nepal was considered to be very lenient.[21] Similarly, the cases of the breach of contract were frequent in Nepal, but the persons committing the crime were never extradited by India. To cite on example, Tika Ram Khan, a zamindar of Parsa District in Nepal, embezzled Rs. 17000/- of the government of Nepal and then escaped to Indian territory. As embezzlement was on extraditable crime, the concerned person could have been extradited. But the Nepal government took a different line. The son of the concerned zamindar, Sahdeo Khan, was asked to execute a bond accepting his responsibility to pay the sum due from his father. Immediately after signing such a bond, Sahdeo fled away to India and settled there. Nepal asked the Indian government to extradite Sahdeo on the ground that the crime was the embezzlement by a public servant.[22] The Indian administration, however, regarded the case as simply a breach of contract, and thus declined to extradite him.[23]

The mistakes committed by some border officials also created tension between the two countries on extradition matters. For instance, in May 1877 one British subject, Mohun Singh, stole a bullock in Nepal and escaped to the Indian territory. The owner of the bullock followed him and took him back to Nepal with the permission of the Distirct Sub-Inspector of Champaran. The Indian government afterwards demanded his extradition orgning that the permission given by the Sub-Inspector was illegal. The Nepal government fined Mohun Singh Rs. 14/- and kept him confined in chains for nearly three months, and then only was surrendered to the Indian authorities without giving any explanation or expressing any regret or apology.[24] It seems that he Nepal government punished that culprit as the crime was committed in its territory, whereas the Indian officials blamed the Nepal Durbar for delaying extradition "fully knowning that the culprit was a British subject and that the crime was an extraditable offence."[25]

It is desirable to cite one more example where the culprit had to face two trials in the same case due to the mistake of some border officials. One Shanker Rawat, a Nepali subject, stole cattles in the Nepali territory and escaped to India with the cattles. Being arrested in India, he was sentenced to two years' rigorous punishment for "dishonestly possessing the cattle on British soil."[26] While he was serving the punishment, the Nepal government asked for his extradition on the ground that the cattle in question had been stolen from Nepal, and same was a treaty offence. The Indian government was placed in a difficult position. It could not revive the case, as the cattle lifting was an extraditable crime, and it also could not surrender the culprit immediately as the decision to years' imprisonment had been upheld by the Calcutta High Court. The top Indian officials were divided on the issue. The commissioner of Patna stood against the trial of a person for two times on the same case.[27] The foreign office, however, did not accept commissioner's version, the district officials were blamed for these complications, and it was decided to extradite the concerned person only after serving the punishment in Indian Jail.[28] It was only after this incident that the Indian government strictly instructed not to award any punishment to such criminals without first representing the case to the Nepal Durbar.[29]

Supplementary Treaty, 1881

Escaping of prisoners from Nepali jails to India was another serious problem Nepal was facing for years. The jails in Nepal were not well-managed and guarded, and thus there was every possibility of escape of prisoners, specially the Indian prisoners who were experts in breaking jails, escaped from those jails to the Indian territory. The extradition of such prisoners was not an extraditable crime. The Indian government was also not happy with these affairs, for the very criminals who escaped into the Indian territory after breaking Nepali jail were responsible for serious crimes in border areas of the Indian territory.[30]

In 1879, Inayat Ali Khan, a British subject, was arrested in the Nepali territory in connection with docoity and was sentenced to six years' imprisonment for the same. Inayat succeeded in breaking the jail and escaped to India.[31] The Nepali officials demanded his extradition on the ground that docoity, for which Inayat was punished, was an extraditable crime. The culprit was handed over to the Nepali officials by the order of the Lieutenant-Governor of North Western Provinces, but it was felt that the procedure was irregular on two points- (a) the culprit was a British subject and it was not necessary for the Indian government to hand over its own subjects, and (b) the escape from lawful custody was not an extraditable offence.[32]

The Indian government opened negotiation with the Nepal Durbar to check the escaping of prisoners from jails. The Nepal government wanted that the escape from jail itself, irrespective of nationality, should be considered an extraditable crime.[33] But the Indian government was prepared to apply the case only on the treaty offences.[34] Finally the Nepali Prime Minister accepted the Indian version and a supplementary treaty was signed on 24 June 1881 which made "the escaping from custody whilst undergoing punishment under any treaty offence" an extraditable crime.[35]

Extradition and Indian States.

The above mentioned complications between India and Nepal on extradition issues were not of substantial importance. Either they applied to some specific cases or they involved some principles. In both the aspects, the problems were solved amicably and within a short period of time. They, in no way, disturbed the friendly relations between the two countries or involved issues humiliating to the either government.

In 1884, however, both the governments-specially the Indian government - were placed in a difficult position when one Indian State was involved in an extradition case.

In that year, two subjects of Rampur State (an Indian State in the border of Nepal), Munnu Khan and Muddah Khan, escaped into Nepal after assassinating one Nowshere Khan at Rampur. The Nawab of Rampur requested the British-Indian government to get his subjects extradited from Nepal, as "great inconvenience will be caused if murderers, who are subjects of Rampur State, can feel assured that they can obtain an asylum in Nepal, while Nepalese subjects would turn the Rampur State to a similar use".[36]

This placed the Indian government in a difficult position. It could not demand extradition, as neither state (India or Nepal) was bound to surrender its own subjects or that of the third state. But if it remained silent, it would not only encourage the criminals in Rampur but also provide an opportunity to the Indian States to develop diplomatic relations with Nepal at least for extradition purpose. Ultimately, the Indian government asked its Resident in Nepal to request the Nepal Durbar to surrender those criminals.[37] The Nepali Prime Minister immediately agreed to the Indian proposal to surrender the criminals as a special case,[38] but did not miss the opportunity to request the Resident for a separate treaty with the British government dealing with the protected Indian States. Ranaudip made it clear that the treaty would be between Nepal and British India on behalf of the feudatory states, whose names should be specifically mentioned in the treaty.[39] Nepal knew quite well that such a treaty would assert her status of an independent state, quite different from that of the Indian states.

Charles Girdlestone, the British Resident in Nepal, gave green signal to the Nepali Prime Minister, and reported the same to the Indian government. The Foreign Department in India was greatly annoyed by this attitude of the Resident. The Under-Secretary noted: ' we do not want any new treaties with Nepal, least of all treaties, which assert her independence, and by implication, the independence of our protected states and jagirs".[40] Hence, the Foreign Department categorically ruled out any possibility of a separate treaty with Nepal on behalf of the feudatory states, rather decided to inform the Nepal Durbar that the latter (Nepal) should consider the Indian States as British territory and their subjects as British subjects on the question of extradition.[41] The British-Indian government would also follow the convention on reciprocal basis and would be "prepared to obtain on the requisition of the Durbar surrender from a Native State under precisely the same conditions as when a demand is made for extradition from a district of British India".[42]

Nepal felt uneasy by this decision of the Indian government, as she had expected that the latter would either sign a separate treaty or would allow her to have separate agreements with Rampur on extradition matters, the result of either would be in favor of Nepal to assert her independent status. By following a midway, Nepal was deprived of both the benefits. But, nevertheless, she was practically recognized as a state quite different from the other Indian States in status.

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16. Grant of C. Robertson, 3 October 1881, FPA, October 1881, No. 372
17. Henvey to Thornton, 27 September 1877, FPA December 1877, No. 71
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23. Assistant Secretary, Foreign to Resident, 26 April, 1882, *Ibid*, No. 64, NRR, File No. 1886 G of 1882.
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26. Girdlestone to Lyall, 10 June 1881, FPA August 1881, No. 521
27. Demi-official from the Commissioner of Patna, 25 November 1880, *Ibid*, No. 531
28. Lyall to Girdlestone, 15 August 1881, *Ibid*, No. 541
29. Note by E.W. Collin, 1 July 1881, *Ibid*, K.W. of Nos. 521-41
30. Prime Minister to Col. Gajraj Singh Thapa, 1936 B.S. Marga Badi 9 Roj 1 (December 1879), Ministry of Foreign Affairs, Nepal, Poka 30.
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Water In Culture

- Dr. Shaphalya Amatya[*]

Nepalese Culture is based on the best utilization of water. Water plays important role in Nepalese life from birth to death and even after death. Our day begins with water. Without washing our face or taking bath we can not drink and eat. All our religious rites and rituals begin with the purification by water. In Nepal every source of water whether it is a river or a pond or a well or a spring or a water hole *(Kuwa)* are considered holy. Rivers, the perennial source of water, are worshipped as goddesses. Like the cultures of our neighboring countries Nepalese also consider Naga or serpent as the protector of water. We not only worship Naga or serpent once in a year but also worship frog as the forewarner of the rainy season.

The Kathmandu valley was a great lake in pre-historic times. The lake was known as the *Nagarhada* or the abode of serpents. Due to seismic changes and frequent earthquakes the lake dried up and in due course of time, a fertile valley and a dense forest emerged. When we talk of Nepal and Nepalese culture it is always this valley in a broad sense of term represents Nepal and Nepalese culture. As other civilizations of the world in Nepal also the banks of two great rivers Bagmati (Dhobi Khola or Ancient Rudramati) and Bishnumati were the cradles of our civilization. The history of Nepal begins with the first dynasty of the Lichchhavis established some times in the beginning of the Christian era. The Lichchhavis had their capitals on the banks of these two rivers for many centuries.

Gautama Buddha was born in Nepal at Lumbini. The historical pond known as *"Puskarini"* where the great soul was given his first bath is still there. Janaki or Sita, the queen of Lord Rama, was born at Janakapur in Nepal Tarai, bordering India. Janakapur is surrounded by numerous famous ponds known as Ganga Sagar, Dhanusha Sagar, and Aragaja. It is believed that it was in Aragaja pond Sita used to take her daily bath. People believe that the water of this pond can treat skin diseases. In Nepal there are many ponds, confluence of rivers, springs and other water reservoirs believe in having medicinal or treatment powers. People believe that if they take bath in certain rivers ponds and springs particularly on some auspicious days and times they can have good health, long life and prosperity.

No one can think of life without water. In fact nectar is another name for water because it saves life. Therefore it is also called *"Amritanjal"* or *Amritajal.* It purifies our body, soul and mind. A child immediately after birth is given his first bath. Similarly a dead person is also given his or her last bath before cremation. Water is the last and ultimate thing we drink before leaving this earthly body. Water is always holy for us. In Nepal if water is touched by putrefied hand we neither drink it nor use it for religious and ceremonial purposes.

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In Nepal sources of water like mountains, forests, springs, fountains and so on are considered sacred. To protect and preserve them we either give them the names of some important deities or establish some temples and shrines over there or in the near by place or vicinity. Our ancestors have built almost all important and most sacred places and temples on the banks of important rivers such as Pashupatinath, Dev Ghat, Barahachhetra, Balmiki Asharam, and so on. We believe that if some one pollutes the water of any river, pond, well, or water hole that person gets punishment by the Naga Devata or the serpent god. To pollute water is considered as a sin.

Since the beginning of history the technology of water management has been in practice in Nepal. The Lichchhavis had introduced the hydraulic culture in the county. Archaeological explorations and excavations in the Kathmandu valley and the Buddhist sites of Tilaurakot or Ancient Kapilavastu and Lumbini have proved that there existed terracotta ring wells, ponds and irrigation system. Numerous ancient ponds in and around the valley and the Dhunge Dharas (waterspout of stone) are the brilliant examples of our ancient hydraulic culture. The excavations at Harigaon at Kathmandu (1984-1989) has clearly indicated that there existed a tank appears to be one of the many hydraulic works constructed in northern India at the time of the Sakas. The tank at Harigaon on the Satya Narayan site was built around year 0. Since then different types of hydraulic works have been carried out through out the valley. In Nepal agriculture certainly depended on rains and hydraulic works were especially necessary for the drainage of waters. Again the discovery of an inscribed fragment of a waterspout dated 749A.D., at Harigaon site has proved that there is a tradition of constructing stone water spout in Nepal since a long time. Some important ancient water spouts dated back to Sambat 472 (550 A.D.) and Sambat 492 (570 A.D.) were the contribution of the grandson of the Lichhchavi King Manadev. Construction of a waterspout of stone was considered as the great work of piousness. A Lichhchavi inscription dated Sambat 55 of Bhimarjundev and Jishnugupta of Balambu tells us about the construction of waterspout at Jolpring village. This stone waterspout with clear, cool and clean water was built for the pleasure of the people. To protect it they had planted pine tress around the area.

In Nepal there is a long tradition of maintaining and sustaining the sources of water. Once in a year some time in the middle of June, the people of the valley observe the day of cleaning, repairing and maintaining the wells, ponds *Dhunge-Dharas* and other such monuments. Till the beginning of the sixties people were afraid of polluting the rivers as a part of their religious duties. Allover the country in the confluence of rivers in the course of history mumerous important shrines and religious monuments were built and became popular as holy and scared places. rivers, wells, ponds and *Dhunge Dharas* (stone water spouts) were of the chief sources of water for the people of this valley till sixties. Once these original sources of water ceased to be the only alternative its sad and bad days began.

Our forefathers have constructed countless made this valley self- sufficient in water. In the valley there still exit hundreds of wells, ponds, tanks and *Dhunge Dhara.* They have built these wells, ponds, and tanks in the periphery or vicinity of the cities and towns. They have brought the water into the towns and cities with the help of canals known as *"Raj Kulo".* To protect them they used to plant especial types of trees in both sides of the canals. Trusts were established to maintain and look after all these water related structures including the *Dhunge-Dharas.* Also the villages were made responsible for its safety and protection. History says the Rani Pokhari constructed in the seventeen century by King Pratap Malla and the Sundhara near General Post Office built by Queen Lalita Tripura Sundari Devi in the eighteenth century are the two best examples of the continuation of ancient water culture.

Some Rana Prime Ministers such as Bir Shumsher, Chandra Shumsher, Dev Shumsher and Juddha Shumsher were responsible for providing some supply of drinking water to the general public inside the Kathmandu valley and some other parts of the country. It was from the year 1905AD modern drinking water supply system started in Kathmandu for the Ranas and the Shahs, the ruling families

In Nepal whether it is a material culture or nonmaterial culture water has been playing a very vital role in sustaining, preserving and popularizing them since the beginning of our history. A Purna Kalash or a pitcher full of water is not only one of the eight symbol of good luck and prosperity but also worshipped as the incarnation of Laxmi, the goddess of wealth. We have numerous religious and cultural events, ceremonies, feasts and festivals where water has pertinent role to play.

The modern world is suffering from numerous ecological problems. Acute shortage of water is one of them. Availability of water has been become a global problem and Nepal can not be isolated from it. How to cope with this problem is the demand of the time. One can also take help and assistance from one's own cultural traditional in solving this problem. It is a general phenomenon that mass awakening and education for the best utilization of water resources should get top priority in countries like Nepal. People in general should also develop the feeling or have self-realization about how to preserve and review the sources of traditional water system for solving the problem of the scarcity of water. Improvement of ecological condition, reforestation, cleaning the river system, monitoring the modern industries particularly chemical industries and above all full determination of the government and the people to preserve water and to make the best use of it are most essential for every society and country for their survival.

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Role of Women and Their Representation in the Theatre: The Nepali Context*

- Dr. Sangita Rayamajhi•

I would like to present this discourse to speak about the role of women and their representation in theatre in the Nepali context.

The above subject is related to my interest both in terms of the academic works that I have been performing as a university teacher as well as an academic feminist whose interest is to link the scholarship with the reality in which women are represented or denied representation in the hegemonistic cultural texture. This write up is simply a part of my ongoing research, which I have already begun here and will continue in post-doctoral studies in the United States.

Works on this topic in Nepal are very limited. But for comparative studies plenty of works have been done by scholars in the West. Their main focus has been the study of the female theatre and the representation of woman. But in Nepal critics have given lesser space in the actual study of women and their representation in the theatre works. One important seminar paper has become available recently. Carol Davies of Pomona College, California, who has done extensive works in the field of Nepali dramaturgy has written a paper on the Cultural memories of Nepali women as represented in Nepali plays and theatre. The title of her paper is *"Dreams of Peach Blossoms/Aruka Phulka Sapana: Cultural Memory in a Nepali Play"*.

Davis refers to a play in particular and Nepali plays in general for her study. *Dreams of Peach Blossoms* is a poetic play written by a well-known Nepali poet and playwright. This play depicts the lives of women across the different conditions of history in Nepali society where they have been treated as the receivers of the society's judgement.

In literature the subject of women's representation is related to the same dilemma of whether woman should only look for space in literature written by male writers or should she have her own room however small that may be and write about herself.

Virginia Woolf said, "a woman must have money and a room of her own if she is to write fiction; and that, as you will see, leaves the great problem of the true nature of woman and the true nature of fiction unsolved."[1]

• Dr. Rayamahi ....

* Presente• the seminar organised by the Nepal Centre of the International Theatre Institute, UNESCO on World Theatre Day 2003, in Kathmandu.

[1] Virginia Woolf, *A Room of one's Own* (London: Vintage, 1996) p. 4.

I have been working in this unsolved area in my research work. What Woolf says in these few lines is a mantra. She says, a woman's true representation in literature does not take place if it is done by men. It should be done by women. The best way for Woolf is for women to find 'money' and her own room. Everything is metaphorical. Money shows the dependency relationship of a woman in the society. A woman should represent herself in whatever the condition of the living may be, however small the room may be.

I have always been taken in by women's representation in the domain of performance arts. As a student of literature my interest has always been to study a space or a room that is given to a woman in drama, in the text of a drama and in theatre. The Nepali experience has always been my area of interest. As a student and university teacher of British and American literature and theory, my source of literary education is Western literary culture. So I have interest in the experience of women in the American and British literary culture, but the question of relevance is very important, therefore I am working on the Nepali experience by using a comparative method.

The women I want to see do not have their own rooms; they are given rooms by male dramatists. My women do not have money enough or education and opportunities enough to have their own rooms. They are characters in the structures made by others.

My study is based on those women who do not have rooms of their own, nor do they have enough clout, influence and say in the society they live in. Women are characters created by the male dramatists in the traditional fashion. The play is the presentation of the extended ego of men because it represents a world full of actions. When there is action in a story, the male protagonist becomes a hero. He protects, he suffers, he makes people laugh and he dies leaving everyone else in a state of grief. The consolation is that he died as a 'brave man'; that is the 'tragedy of a man'.

The feminist perspective sees women's representation as one decided by the male voyeurism. Helen Cixous, for example, sees women characters in well-known plays of all times as victims. Electra and Antigone in classical drama were 'eliminated'; Ophelia of *Hamlet* was 'three times condemned to be buried alive by the three jealous father-figures-Polonious, Laertes and Hamlet'. But Cixous says, "in every man there is a dethroned King Lear who requires his daughter to idealise him by her loving words and build up, however flat he may have fallen, into the man he wishes to appear."[2]

Theatres in Nepal where tradition plays significant role in deciding who plays what, women's representation is minimum. But without them there is no narration, no problems, no wars, no love affairs and no follies, as claimed by the male-centric literary discourses.

Women's place in theatre is a big subject. It is sought in a number of ways. But the few important points should be mentioned here. To discuss woman's place in theatre we should follow two different methods. First is the study of the space that male playwright or even a woman playwright gives or has given to a woman. The treatment of women in the plays as famous as *Hamlet, Macbeth, Romeo and Juliet,* Ibsen's *A Doll's House,* Sama's *Makunda Indira* and Gopal Prasad Rimal's *Masan* is my study. Many interesting theatre discourses have come out or can come out of these studies. The other is the position of the feminist theatre persons and critics.

In Nepal's context I would like to cite one survey article written by Bindu Subedi. In this survey she talked with prominent women theatre persons and published her study in *Across* (Vol. 4 No. 2 August--October 2000). Among the prominent theatre persons she talked to, Shankuntala Sharma (Gurung) says she was thrown out of the house for performing in a drama at an early age. Her life since then has been one of struggle and success. I have seen some of her roles. She acts with confidence. The other person she interviewed is Narayandevi Shrestha, who is a prominent dancer. She recalls how the late dramatist, father of modern Nepali drama Balakrishna Sama encouraged her and helped her to stay with dancing and performance. The story of Laxmi Shrestha is equally important. She came from her village to the capital and rose to the position that she enjoys today. She is an actor and dancer. She dances with confidence and power of movement. She has played important role in the poetic drama *Malati Mangale*. Nisha Sharma is another prominent woman theatre artist who is continuously acting and is also involved with the development of theatre, costume design and production of drama with Sunil Pokharel. I have followed this talented woman's career with great interest for over a year. Her family is the family of theatre persons. Nisha acted first at the age of 5 in the play of Vijaya Malla titled *Kangal* as she recalls in the interviews. Nisha Sharma Pokharel's role in the two plays written by Abhi Subedi that I have seen in recent years, *Dreams Of Peach Blossoms* and the currently running play *Agniko Katha* the review of which I have written in *Kathmandu Post* (11 February 2003) shows the excellent quality of her acting and her dynamism. This woman actor has been playing important role in the evolution of modern theatre and in the training of young women like Sarita Giri, Basanti Maharjan and Aruna Karki among others. A jury recently has recognized her contribution by giving her the prestigious Dabali Award for the year 2003. This award instituted from last year by theatre person and director Puskar Gurung, was given to her on the World Theatre Day on 27 March 2003. There are other senior women actors like Suryamala Sharma, who have either stopped acting or left the country to live abroad. I only want to indicate here that these women actors and theatre persons

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[2] Helen Cixous, "a la mer" in Richard Drain ed. *Twentieth Century Theatre* (New York: 1955) p. 133

have played important roles in bringing theatre to this stage. It is but appropriate to recall them on the occasion of the Theatre Day, 2003.

So the point is, are we working with the anxiety of putting our daughters or sisters on the stage or working with a different perspective ? My answer to my own question is that I do not want to talk in abstraction and I believe in seeking the answer by highlighting the contributions of the women theatre workers in Nepal.

In the earlier Nepali plays women were put on the stage to fulfill the aggrandisement of the male characters. They were the romantic characters, the temptresses and the loners who sang melodies in memory of a lover who is unkind and misunderstands her. Even in the modern plays like the famous play of the Nepali playwright Balakrishna Sama (1902-1981) *Mukunda Indira,* Indira is waiting for her wayward husband to return from Calcutta, but when he returns he wants to take the trial of Indira's fidelity. Disguised as her husband's friend in the moonlit night, he advances towards her, but hit by Indira's *Khukuri* he reveals his identity. A shocked Indira nurses him.

In yet another modern Nepali play *Masan* the protagonist is a woman named Helen who after discovering that her husband is responsible for making her sterile, leaves home like Ibsen's Nora in *A Doll's House.*

Women are given rooms in the plays. They do not have their own rooms. The protagonists can not live in the way they would like to live. They are always given some paths to follow. They are created for voyeurism. Women on the theatres are looked at. Their actions are mandated by the male gaze. The dramatists create them under such tacit mandates. They know that they can not give women any major part but only subordinated roles where they are not voyeurs but objects of voyeurism.

I am interested to study this male representation of women. The dramatist is the voyeur who represents the male spectatorship. Women's creation in the drama therefore, reflects the societal and cultural structure. Nepali dramas and performance rituals are the best textual spaces where the women are seen as living with their cultural memories. They are created as human beings with intensive emotions, agonies and some humour. They are always the subordinates or the shadows behind their men. They are the recipients of the actions that take place around them. They are the ones who are crying and craving to give birth to the child of the husband. They are represented as mother earth where the children are created after the father's image. She is a space, a cultural icon which is fixed in a reliquary. She is a prop in the semiotic system of the theatre.

This experience, however, is not unique to the Nepali women. It is a common experience American women too are represented like that in some major plays.

Positioning of women in the text not as voyeurs but as the objects of voyeurism is a practice of many cultures.

Language or the dialogic structure of the plays best reflects the cultural ambience. *In A Raisin in the Sun* (1959) Lorraine Hansberry presents women with the men caught in a struggle that was a common experience. Hansberry's play shows with all the dialogic power 'women's consciousness'. For depicting free women and women sharing common experience she has been called variously as 'mother of a vast cultural experience',[3] and 'black matriarch of establishment and commercial sociological fame'.[4] Hansberry's women characters Mama and Ruth are created by a woman playwright. So they live up to their minimum expectations.

My concern is to study the social treatment for women in the domains of performance arts. I find this to be the most important subject that we can address not in radical terms but in very practical and human terms. Our changed perspective, a good perception of the dramatic art, can be measured by how we look at the women artists of the theatre. But the indications are that now the theatre groups are creating conducive atmosphere for women artists to play important roles. Let us hail this as an important point of departure from the traditional norm on the World Theatre Day 2003.

I want to conclude by calling on the theatre people to say that academics and the dynamics of performance art can merge perfectly well in a way where both theatre persons and academics can benefit from each other.

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4 Frank Rich, ibid, p. 11

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[3] Jewell Handy Gresham Nemiroff, 'foreword' to Lorraine Hansbery's *A Raisin in the Sun* (New York; Vintage Books, 1995) P. xiv.

[4] Frank Rich, ibid, p. 11

Ganesh : Divinity of Everyday Life in Nepal.

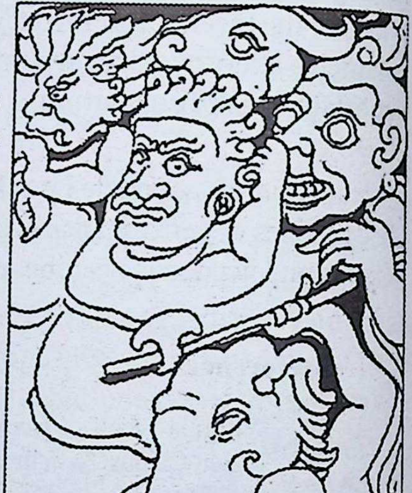
- Milan Shakya, Nepal*

Introduction

Ganesh is a Sanskrit word which is composed up of two compound words, *"Gana"* and *"Ish"*. The term *"Gana"* literally means *"a troop"* or *"attendants"* and *"Ish"*, the lord. Thus, the compound word Ganesh means the lord of the attendants of Siva, one of the Hindu Trinity. Ganesh therefore, is originated as the *"Lord of Ganas"* meaning a chief of the particular group. Ganesh is also known as *Ganapati, Gajanana, Kusmandaraj, Shalakantaka, Vinayak, Vakratunda* etc. The Ganesh also symbolizes the function of leadership The term *"Gana"* itself is a composition of two Sanskrit letters *"Ga"* and *"na"*, which represents respectively to mean the *"Wisdom"* and *"Salvation"*. Ganesh is also taken philosophically as final authority for granting liberation to the living being of the earth.

Features of the Gana

The Sanskrit word *"gana"* generally means the "Troop", or multitude or attendants. Ganas are also regarded as minor deities of Hindu Pantheon. In the oriental art tradition *"Ganas"* are depicted amidst Ganesh, who is the chief of the Ganas. The Ganas are often depicted as dancing, singing or playing musical instruments or rushing through the air while supporting the chariots of different divinities. Ganas are usually portrayed differently, as dwarfish, pot-bellied, cat-faced, skeleton and sometimes three legged. Even then, there is a lightness about their bodies which appear to be inflated by air in the Nepalese art tradition.



Being the leader of such Ganas, Ganesh also bears an exclusive physiognomy. His peculiar appearance is depicted as elephant-headed, pot-bellied and somewhat dwarfish. In the oriental society, Ganesh is portrayed as having a human body with elephant head. Ganesh is also shown as a dancing divinity in Nepal. This peculiar therioanthropomorphic form of Ganesh has been represented since a long period in the Asiatic society. Ganesh is one of the most popular oriental deities, worshipped as the bestower of success in all undertakings and the saviour of obstacles for the devotees. Hence he is also known as *Vighnesvara*, meaning the lord of obstacles. He is therefore, prayed before all auspicious ceremonies among the orient people.

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Origin of Ganesh

Various stories have been told in the ancient Hindu literature regarding the origin of Ganesh. The literature mentions several stories regarding Ganesh's peculiar appearance. The Puranas, the ancient Hindu texts, assert the story of the creation of Ganesh. According to the most popular story, Ganesh was created by Goddess Parvati, the wife of lord Shiva. The story runs as follows:

Distrubed with unexpected entrance of her husband, Shiva, Parvati thought to have her own personal body guard to avoid such interruptions. In the course of intense meditation her entire body filled with dirt and sweat. After she cleaned her body she used the dirt to mould on effigy of a boy and vitalized him. Parvati also assigned him the duty of safe-guarding her private chamber. When lord Shiva visited the chamber of Parvati, he was interrupted by a boy unknown to him at the threshold. Shiva became furious and amazed by this unusual hindrance and went back to his wife's chamber. His attendants tried their level best to obey the order. But the boy, a creation of the mother, was very strong. Several divinities were defeated by the strange and strong boy. Consequently, Shiva himself had to punish him for his misbehavior. Finally, he cut the throat of the brave boy with this trident. It hurt Parvati very much, she cried for her child. On this, Shiva ordered his attendants to bring a head of any creation on earth who comes first at sight. Thus, the attendants brought in a head chopped of a mighty with elephant before their lord. Shiva himself transplanted the head of elephant on the torso of the boy and revitalized him. As a result, the peculiar form of Ganesh came to exist. Shiva named the newly alive boy "Gajanana" i.e., a man who has a head of an elephant. Shiva also appointed him as the chief of his attendants. Hence, he is known as the lord of Ganas (a group of attendant), i.e. Ganesh or Ganapati.

Various interpretations are made regarding the origin of Ganesh and his relations with the Ganas. According to A.K. Coomaraswamy[+] - The elephantine head of Ganesh corresponds to the "elephantine glory" *hastivarcas* and the "force" attributed to a deity called *Brihaspati* in a Vedic test, *Atharvaveda*. Another scholar, T.A. Gopinath Rao[★] considers that the capacious belly of Ganesh represents the innumerable beings floating in the space *(Akasa)*, Alan Dalenou[✦] observes that "Ganesh" expresses the unity of the microcosm (man) and the macrocosm, which has been represented by the mighty elephants the most powerful animal. Accroding to Stella Kramrisch[•] this

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[+] A.K. Coomaraswamy *(Yaksas, pt 1.. P.7)*

[★] T.A. Sopinath Rao *(Elements of Hindu Iconography, Part I, P 61)*

[✦] *Hindu Polytheism P. 295*

[•] *Indian Sculpture, p. 15*

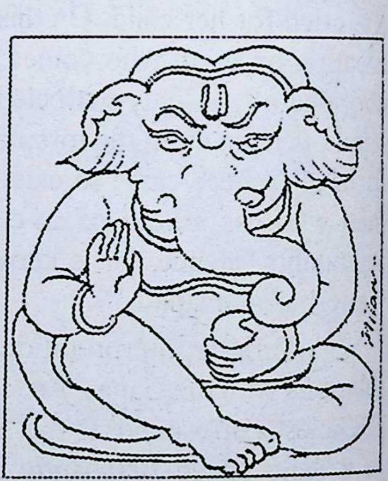
also signifies that the manifested principle (all forms being limited) is inferior to the non-manifested represented by the elephant head. The gigantic limbs of the human part of the figure of Ganesh symbolize the potentiality of the human mind, which is raised to partake of some of the immense power of the elephant i.e. the non-manifested.

The Puranic story, perhaps tries to convey such an idea that the man-animal being Ganesh, has been created by a female divinity, Parvati, who is also generally regarded as Shakti meaning the female energy. Ganesh is evoked and addressed by several names including *Vinayaka* in the ancient literature. The term *Vinayaka* literally mean the "one who is originated from a single seed". Saivism, a particular Hindu sect dedicated to lord Shiva, conceives Shiva in the *Lingam* i.e. phallus shape emblem. It means that the Saivism is obviously the male dominant sect. Even then its association with the female energy has often been explained as primitive progenitor. The cosmic union of Shiva, primitive male and the female energy - the *Shakti* is said to be the responsible factor for the creation of the world, right from the celestial and cosmic evolution to the beginning of the life-cycle on the earth. The cosmic union is taken as a process of the universal procreation according to the Hindu tradition. This is literally true in the case of the birth of Ganesh.

The story, narrated above, shows that Ganesh was a creation of both the primitive female (Parvati) and the primitive male energy (Shiva). Parvati created a human faced Ganesh at first, later, Shiva gave him a second birth when he was be-headed by himself.

Iconic features of the Ganesh

The icons of Ganesh is executed as an elephant headed, pot-bellied and somewhat dwarfish man who possessed one or two pairs of arms. He is generally shown seated in a comfort posture on the pedestal of the lotus petal. In this posture, Ganesh is shown with one of the knees lifted while the other is bent. This posture is called *Maharajalia-asana* in sanskirt, meaning "royal ease" or regal posture.



In the Saivite iconic representation of the Shiva Parvati family scene *(Uma-Maheswora Pariwara Phalaka)* Ganesh is shown with four hands holding rosary, and axe, boon bestowing pose, *(i.e. Varada, an open palm pointing downward)* and with a round sweetmeat *(laddu)* in his hand. Similar stone images of ancient times are to be seen scattered around Kathmandu Valley. The iconic feature of such icons are more or less similar. Some of these icons shows the posture of reassurance and protection *(i.e. - Abhaya mudra, open palm pointing upward placing close the chest)* in addition to the pose of boon giving *(i.e. varada)*. In the ancient text relating to image craft i.e. - iconography, different postures of Ganesh have been prescribed.[1]

Antiquity of Ganesh worshipping tradition in Nepal.

Ganesh is invoked in the very beginning of Nepalese rites and rituals. Similarly manuscript relating to both Hindu and Buddhist tradition has been started with the syllable *Shri Ganeshayanama* meaning a salutation to lord Ganesh. This very syllable also symbolized the meanings of auspicious beginning.

This pattern is also followed by the worship of an effigy of Ganesh before one starts to learn the traditional arts and crafts in Nepal. The effigy of Ganesh is studded in the traditional Nepalese oil lamp, locally known as *Sukunda* which is illuminated before the beginning of socio-religious activities in order to mark auspicious ceremony in Nepal. According to the Nepalese traditional customs, Ganesh is also worshipped before commencing worship of any other deity.

The fundamental role of Ganesh in the Nepalese society is as a destroyer of the obstacles in different fields of human endeavors. Hence is called *Vighnantaka*. He is also explained as the lord of obstacles, *Vighnesh*. In his dual role both of beneficent and maleficent he is worshipped by the both Hindus and Buddhists in Nepal.

The cult of Ganesh

The beginning of the cult of Ganesh is obscure in Nepal. Therioanthropomorphic icons of Ganesh are available in India since fourth century A.D. The origin of Ganesh and his worshipping tradition is not known in Nepal, According to some scholars, he was originated from primitive animistic and totemistic tradition. His such appearance was conceived due to mixture of an elephant head and pot-bellied demon[2] i.e. a *yaksas*. The word Yaksa is first occurred in *Brihamana* literature in order to denote the meaning of "a wondrous thing"[3]. This word is applied in the sense of "Spirit" or genie, usually affiliated with *Kubera*, a guardian demi-god of the North direction. The physiognomical characteristics of Ganesh is regarded as an offspring of pot-bellied demon *(yaksas)*. His appearance is effectively and perhaps actually equivalent to *Kubera* of *Manibhadra (yaksas)*[4]. Kubera is regarded as the first smelter of gold, who said to have resided to the North of Indo-Nepalese subcontinent. He is also associated with *Yaksas* as their chief. Yaksas in general is taken as benevolent spirit.

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[1] **Rupamandana** - Lamabodram trinayanama
Pasan Kusadharam Param
Varadabhayahastam
Ca hasatkarma sacamaram.

Rupamandana, a Hindu Iconic text explains the form of Ganesh is narrated to be shown as-having pot-bellied, third eyed, beholding noose and goad by rear two hands, but the main hands remained with above mentioned position, that is *Varada* and *Abhaya* and his pair of large ears should be winnowing as a fan.

[2] **Ananda K. Coomaraswamy - Yaksas** Munshiram Manoharlal Publisher Pvt. Ltd. New Delhi, Second edition, 1980, P.7.

[3] **Jaiminiya Brahmana** - (III. 203. 272).

The earliest representation of an elephant headed *yaksas* is depicted on the railings of Amaravati stupa in India. Elephant-headed Ganesh is found dancing along with other Ganas of Shiva for the amusement of Uma Maheswora in stone relief's of Nepal. In the Nepalese art tradition, Shiva Ganas are depicted on general characteristics of Yaksa-type. This ancient tradition of Nepalese Art is strongly influenced by the Mathura school of Art, where, Ganesh is executed into the yaksa style. Some independent ancient images of Ganesh are depicted without crown in Nepal. These images of crown-less Ganesh are regarded as a proto-Ganesh by some Art historians[5], Independent image of proto-Ganesh style are scattered around Kathmandu Valley.

A Lichchhavi inscription new preserved in the National Museum of Nepal, bears and effigy of a goddess flanked by two standing attendants, as well as that of Ganesh in the lower panel. Ganesh is often represented in association of the group of seven or eight mother goddesses. i.e. *Spatamatrikas* and *Astamatrikas*. Ganesh is also taken as a leader of the group of mother goddesses. According to the Nepalese belief the worship of goddess is incomplete unless one does not worship Ganesh. The image of Ganesh located at the corner of *Chhinnamasta* temple of Changu Narayana, is enshrined along with the *Matrika Ganas.* This image of Ganesh has been regarded as an earliest image in Nepal. This is a sandstone image of Ganesh. It is inscribed and dated the seventh century A.D.

Ganesh has been shown independently as crowned with and effigy of a divinity, *Kirtimukha Bhairava,* in a number of images dated between seventh and ninth century A.D. Images of Ganesh executed around the tenth-eleventh century show semi-circular crown on his head. Ganesh is also depicted as dancing around this time. The common posture of Ganesh is however, easy posture i.e. *Sukhashana* or also known as *Maharajalilasana.*

However, standing Ganesh is also available since the ancient period. Ganesh is heavily decorated by ornaments including a Nymbus and bell studded anklets, symbolizing the lord of dance from fifteen century onward. Sometimes a canopy of the hood of seven serpents is depicted on his background.

A five elephant-headed Ganesh known as Haramba, mounting on the lion has become popular in the seventeenth century, Multi-armed images of Ganesh ranging from six to eighteenth arm and flanked by his two consorts namely *Riddhi* and *Siddhi* have been depicted in stone. A couple of finest examples of such images are enshrined at the side of the entrance of the Patan Durbar Square by King Siddhi Narashimha Malla, and another is at the corner of Ranipokhari consecrated by the King Pratap Malla of Kathmandu. Both of these images of Ganesh are known as Siddhi Vinayaka *(meaning Ganesh bestowing - perfection).*

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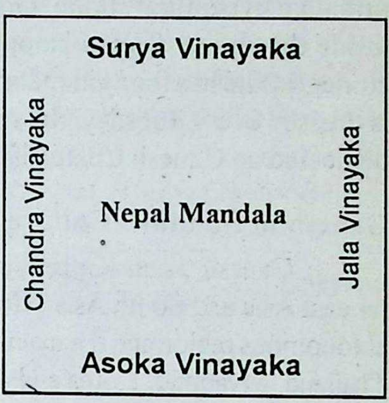
[4] **Bcoomaraswamy** - ibid 2 p.5

[5] **Mary Slusser - Nepal Mandala,** New Jersey. 1982. pl. 421.

In addition, a conception of a group of four principle manifestation of *Vinayakas* is available in Kathmandu valley. Ganesh is the most popular Hindu deities. Therefore his images and shrines are visible in each and every nooks and corners, of every squares, settlements, on the bank of the rivers, in the forests and on the hills of Kathmandu Valley. This group of four "Ganesh" are resemblance to the protection from the Cardinal points of the valley.



The most frequently visited group of four vinayaksa are as Sun Ganesh *(Surya Vinayaka)* of Bhaktapur to the east, Moon Ganesh *(Chandra Vinayaka)* of Chabahil situated at the North side, Water Ganesh *(Koinla or Jala Vainayaka)* to the south and *Asoka Vinayaka* to the west side of Kathmandu settlement. Sometimes, *Karyavinayaka* of Khokana is mentioned among the group of five Ganesh.

In general beliefs of the most commonly recalled four vinayaksa are Suryavinayaka, Chandravinayaka, Karyavinayaka of Khokana and Jalavinayaka of Chovar George. Among these four vinayaka Asoka vinayaka of Kathmandu Durbar Square is considered the latest one, taken as a central among these group of four.

The imagery of this group of four vinayakas are enshrined in the Kasthamandapa *(wooden platform),* the historic wooden monument of 1143 A.D., from which the name Kathmandu derived. In the inner four pavilion of this Kasthamandapa, also been known as the Maru sattal, *(from which the general complex of settlement is also known as Mary tole)* is situated four vinayakas facing four cardinal directions. In this shrine- Suryavinakaya, is enshrined facing to the east. Asokavinayaka is faced to the south. Jalavinayaka is situated facing towards the west and the Karyavinayaka is located as gazing towards the North. To the general beliefs, each of the four supervises and guards a different sector of the valley. Spiritually personified as a group of the Cosmic elements like, **Fire** > Suryavinayaka, **Water** > Jalavinayaka, **Air** > Chandravinayak **Earth** > Karyavinayaka and Asokavinayaka is considered as an emblem of **Ether.** Certainly the single most celebrated Ganesh shrine is that of Asokavinayaka in Kathmandu. Which shrine has no finale *(Gajura),* According to the scribers view the omission of the pinnacle or finale typifies the philosophical embellishment of the Ether element. Because of the omission of the finale, various legends are asserted to indicate the cause. Slusser mentions, this is in deference to Ganesh wish that he might continue to regard the Asoka tree, friendly canopy of his primitive hypenthral shrine. Gone now, the tree is reproduced in gilt metal repousse inside the shrine. Seated among its gilt leaves, Asoka Ganesh invests and image of stone. But he has four gilt metal sheaths *(Kosa or Kavaca)* with which, in rotation, he is dressed every Tuesday, the special day of worship for all Ganesh. His special day is dedicated as Ganesh Chaturthi *(Ganesh's fourth)*.

Ganesh in Buddhist Culture

Ganesh, as an elephant headed god is widely accepted by Buddhists all over the far east Asia and South Asia. Most of the Buddhist monastries in Nepal. Bhutan, Tibetan autonomous region and the main land China, Mongolia, Japan, Taipei, Indonesia, Srilanka, Thailand, Myanmar, Korea and Afghanistan yield the images of Ganesh. In the Hinayana conception of Buddhism, elephant is symbolized as a Buddha himself. White elephant is regarded as a sacred animal and personified as an emblem of Buddha. According to the Buddhist literature white elephant descending from the heaven is symbolism of the incubation of Buddha. An adamantine Buddhism, *(Vajrayana a vehicle of the voidness)*, accepted elephant headed Hindu God Ganesh as a *Vighnantaka_Vighnesh or Vinayaka*, therefore, in the gateway porches of the Buddhist monastries the imagery of both the Ganesh and Mahankal *(terrific form of Shiva)* are visible.

In the Mahayan Buddhist Pantheon Ganapati, term is applied for Buddha himself, who is addressed as lord of the monks, or *Bhikshu Ganapati*. Hence he is recalled as *Ganapati hridaya* in the Sutra (Formula) and prayed every Tuesday. Vighnataka concept of Ganesh is associated with typical Nepalese Buddhism and a Buddhist literature *(Swayambhu Purana)* describes him as a protector of the Kathmandu Valley. According to the literature *Vighnantaka* or *Vighnesh* said to have escorted *Manjushri* (a divine architect of Kathmandu Valley) to make this valley, once full of water tank, suitable for human demicile. Hence *Koinla* or *Jalavinayaka* is regarded as a guardian of this valley. *Virvighnantaka* form is associated with the *Bhairav* - cult and equally popular among Buddhist, as a protector. Therefore, in the living Goddess tradition of *Kumari* (virgin worship) Ganesh and Bhairavs are also associated as living gods of Nepalese culture.

The Swayambhu Purana, a medieval Buddhist literature, asserts that Kathmandu Valley was the miraculous creation of the Bodhisattwa Manjushri, who cut through the southern rim of the valley with his divine sword *Chandrahas Khadga,* (a pool of serpent) to make the self manifested divine light (Swayambhu) accessible, and to domicile the devotees of the self emanated sacred symbol. In this divine task Manjushri was escorted by the heavenly architect Viswakarman, therefore created a populous city and named Manjupattan. In the Buddhist text, Vighnesh, appears an an obstacle, to whom Manjushri converted into benevolent aspect and decorated him a south guard of the valley. This above mention version of the Swayambu Purana is spiritually and aesthetically blended in Nepalese craftsmanship into the form of the traditional oil lamp i.e. Sukunda. The Sanskrit word sukunda means the divine pond referring to the primordial lake of the valley. An impression of Naghrad or Kalidha is created by the seven headed hood-canopy and the serpentine body of the snake. The pot itself resembles to the Kunda or holy pond, and the illumination of the light on the drop-shaped (Yoni) oil stands denotes to the self manifesting Swayambhu divine light. The placement of and effigy of Ganesh is represented as a Jalabinayaka situated at Chovar gorge.

Hence, Ganesh is recalled by Buddhist as a protector of the southern gate of doctrine.

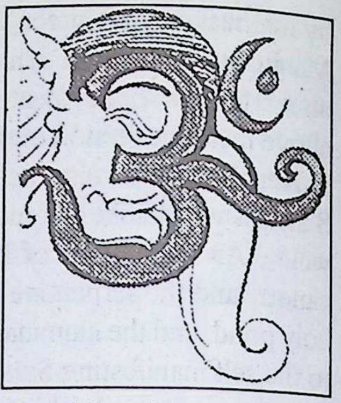
Shiva		**Surya**
	Ganesh	
Ambika		**Vishnu**

Hindu symbolism and the Sect of Ganesh

Ganesh, as a lord of the *Ganas,* is taken as one the most important deities of the Panchayana cult. Panchayana, refers to a group of five Hindu gods and goddess. i.e. Ganesh, Surya, Vishnu, Shiva and Ambika, (mother goddess). In the Ganesh Panchayana Mandala, an image of Ganesh is enshrined on the center of the mandala. And the rest of the deities are placed accordingly on the south-east corner Surya, as Sun god, to the south west is the shrine of Vishnu on the North-west is the dwelling of Goddess *(Ambika)* at the North-East Shiva is enshrined. The impact of the Panchayana is visible in Nepalese tradition from the very beginning. In ancient time, i.e.- in the Lichchhavi period a secular images of Shiva, Vishnu, Surya or Devi, are found abundantly. Comparatively an image of Ganesh found lesser than above mentioned divinities in the earlier phase. But in the later phase Ganesh became gradually popular in the Nepalese society, finally it took a position of the first worshipper among any deities on the way half of medieval period. Although became much popular than other divinities amazingly unlike in India, a traces of *Ganapatya* Sect (a particular sect dedicated to the lord Ganesh only) is not clearly visible in Nepal. Even though he is still more popular than other Hindu divinities in Nepal.

Symbolism

Genesh is spiritually recalled as a mind born. And he is symbolized as a composite sacred sound of **OM** which is said to have emerged out of cosmic sound. i.e. **A.U.M**. represent action of the energy of the cosmic creation, nutrition, and devastation. Therefore, Ganesh is also known as *Omkar* meaning a form of **OM.** A



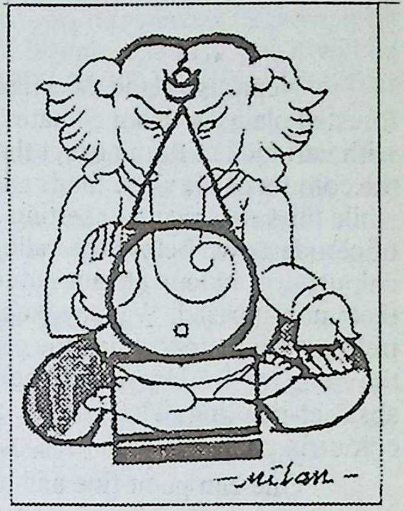
sacred syllable **OM** also denoted to the beginning. Therefore most of the sacred hymns are begun with the pronunciation of the symbolism of the lord Ganesh i.e. **OM.** From the very beginning of the epigraphic evidences of Nepalese historical source material, the mention of special mark symbolizing the cosmic sound **OM** is visible in the inscriptions. In the inscriptions of the Lichchhavi period in Nepal, **OM** is associated with the *Swasti* word, which also means welfare of all satient beings.

The *Ganapatya* sects are Lingam worshippers, the *Lingam* is an emblem of Shiva himself. This particular sect worshipped a special kind of *Lingam* which is called Ganapatya *Lingam.* This *Lingam* is considered as second to the only Swayambhu *Lingam.* Which is considered as esoteric Lingam. It is enshrined in the innermost sacred chamber of a temple and never gazed upon by its worshippers. The Ganapatya Lingam being or less sacred one, was shown to the members of the Ganapatya sects only. The Ganapatya Lingam is shaped as a form of citron, a cucumber or a wood apple, and it is believed to have constructed by the primitive Ganas.

In the Tantric text i.e., Samayacara Tantra, it is mentioned that the six ammnaya (faces of the Shiva), four facing the cardinals points and one on top and sixth underneath the hidden, from whose mouth were spoken the *Sadhanas* and *siddhi Mantras,* a mystic spells. According to the text, Ganesh is said to have emanated from the west face of Shiva known as Kama-from where the lord Krishna, the Sun, the Moon and rest of other planets originated. Thus a Tantrasastra defines the Ganesh as a Mind Born. Thus the esoteric sects looks upon a Ganesh as a material manifestation of the Siva's mind. Therefore in the hymn of Ganapatya sect he was conceived to be manifestation of Earth, Water, Fire, Air and Ether. Although this esoteric practice of Ganesh is not noticed Nepalese culture just like in the India, but the existence of five Vinayaka and the tradition of, reciting the *Ganapatihridaya Sutra* among the Newar Buddhist of Kathmandu valley gives an impact of the said cult. The esoteric Buddhist practices of medieval Nepal seems to have transfused with the mentioned cult and practices were applied according to the Buddhist esoteric culture, which diffused the original shape and form of the sect in one hand, and maintained the influence of Buddhism on the other.

The symbolism of the Ganesh as five elements are symbolized according to the elemental concept of the Buddhist Stupa which composed of a rectangle (Earth), circle (Water), triangle (Fire), crescent (Air) and a flame-shaped symbol rising from the centre of the crescent (Ether).

Alice Getty (Ganesh p.21) mentioned a curious fact of the seated esoteric form of Ganesh vaguely suggests an elemental stupa. As if we to conceive of the rectangle as being formed by the thick, elephant shaped legs bent beneath the god, the circle by the round belly, the triangle by the tusks, mouth and the upper part of the trunk, the crescent and flame shaped symbol by the crescent marks or *Tilaka* at forehead of the Ganapati as conceived by the Ganapatya sect.



Conclusion

In the Kathmandu valley, the term Vinayaka is prominently applied for Ganesh. Ganesh is well known by the Newari term *Inaya-Dhya* which is believed to be derived from the word. Vinayaka. Known as Kwainaya Dhyo in Newari means Ganesh who consecrated in the southern direction Chandra Vinayak worshipped as a physician or healing god, whose propitiation is followed to heal in uncured wound, scars and warts. Surya Vinayaka is worshipped by the parents of infants have a problem of growth, trading and speech. *Duininaya* Ganesh of Thimi and Kathu Inaya Ganesh of Benepa are popular for healing of the throat problems.

Ganesh is also worshipped for the recovery of stolen and lost properties in Kathmandu valley. In the Bhaktapur Chhuma Ganesh is worshipped as the tutelary god of the painters and artisans. The Newars of Bhaktapur worshipped Ganesh in form of Viswokarma i.e., the god of art and craft. The traditional potter of Jyatha Tole in Bhaktapur especially worshipped Ganesh as a source of inspiration.

The Ganesh is worshipped by Newar housewife wishing a male child. Ganesh is also worshipped for succeeding in the process of distilling and brewing the traditional wine and beer. In the Bhaktapur Ganesh is regarded as a god of Eros whom newly-wedded bride worship for the success in lovemaking with her husband. In South India too. Ganesh is recalled as an aphrodisiac god know as Ucchista Ganapati for the same purpose.

Ganesh is so popular in Nepal that are given this is a proper name. The people of different class and communities in Nepal. The name Banepa, located near the Bhaktapur city is believed to have been originated from Vinayakapuri. Hence, Ganesh is not only regarded as a guardian, physician and soothsayer, god of love but is also evoked as Vighnantaka and Mangala Murti i.e., the remover of obstacle and benevolent god. Like the virgin worshipping tradition of Kumari the living goddess, there exist the tradition of worshipping of two more boys as living gods, such as Ganesh and Bhairava of Nepal. During the Indrajatara festival the chariots of Ganesh, Kumari and Bhairava are pulled by the people. All this shows that Ganesh is a living god as well he represents live tradition in Nepal.

Some Nepalese Landscapists

- Banshi Shrestha

Nepal is a land of amazing extremes with the highest Mr. Everest and the forested plains with hot climates, the harmony of mountains and lush green vegetation with varieties of flora attract the lovers of nature. If one watches carefully one finds the colours of the sky, clouds and the mountains changing with the picturesque peaks while the sun is rising or setting. If the viewer is on the peak of a hill one finds the sea of clouds down below the valley and river-sides. All these natural extremes and the colourful grandeur attract nature-lovers. The varieties, beauty and the thrill make them non-plussed. We may wonder, how is it ? what is it all ? The mountaineers and trekkers climb up to enjoy the nature and get serene- peace in their souls. Nonetheless the sandy and rocky deserts beyond the snowy mountains give them the feelings of abstract-painting. That is why, the landscape-painters never get tired by producing colourful paintings with the sky, clouds, mountains, vegetation and rocky deserts.

One can paint fine and abstract paintings sitting at a site, it is surprising. So there are myriads of possibilities for landscape painters, endless opportunities for making landscapes in this country with high altitude, sandy river-banks, national parks and wild-life-reserves.

The thick forest jungles and the river banks are the other sides of nature, where one finds isolated settlements and few hamlets near the rivers which are all but fascinating sights for lovers of nature and above all to landscapists.

All these are unparalled beauty of nature, and with these spectacular views of nature one loves the Nepalese-nature.

The history of Nepalese civilization and painting can be traced back centuries earlier or during the times even before the birth of Christ. There are still ancient mountains, remains of temples and Stupas made from stones in the remote areas. The lakes of high altitude and some stone-sculptures in open shrines give proof of the historical documents. And in the city areas one finds centuries old Pagoda-Temples, shrines, Stupas. All these are beautiful aspects for making landscapes. Lumbini, Swayambhu-Nath, Boudha, Changu-Narayan, Baraha-Ksetra, Muktinath, Pashupatinath areas are some of the sites of World Heritage where one can sit and make paintings with human life and animals. If one loves city-scapes one can visit interior-parts with old palaces, and Durbar Squares with beautiful carvings.

High mountains, deep-gorges, wide-valleys, forested plains, dry-sandy-rocky areas, lush green fields with basic and secondary colours one will never get tired in making landscapes. Only watch, love nature, enjoy the colourful beauty of nature, and then paint the landscapes. Painting landscapes, finding beauty and then satisfying one's aesthetic feeling among give peace to any one.

In the Thanka i.e., Pauva paintings of Nepal one finds high-mountains, rivers, forests, temples, Stupas, human life with animals but all in traditional two dimensional forms, we call it ideal-paintings. But with the passing of time, and changes some artists followed observation methods or multi-dimensional method of painting landscapes with light, shades, colours, distance, vision as introduced in Europe by Paul Cezanne. But, for tracing our history of modern Nepalese landscapes it will be better if we start with Chandra Man Maskey (1900-1985), and Tej Bahadur Chitrakar (1901-1971), and then to modern artists.

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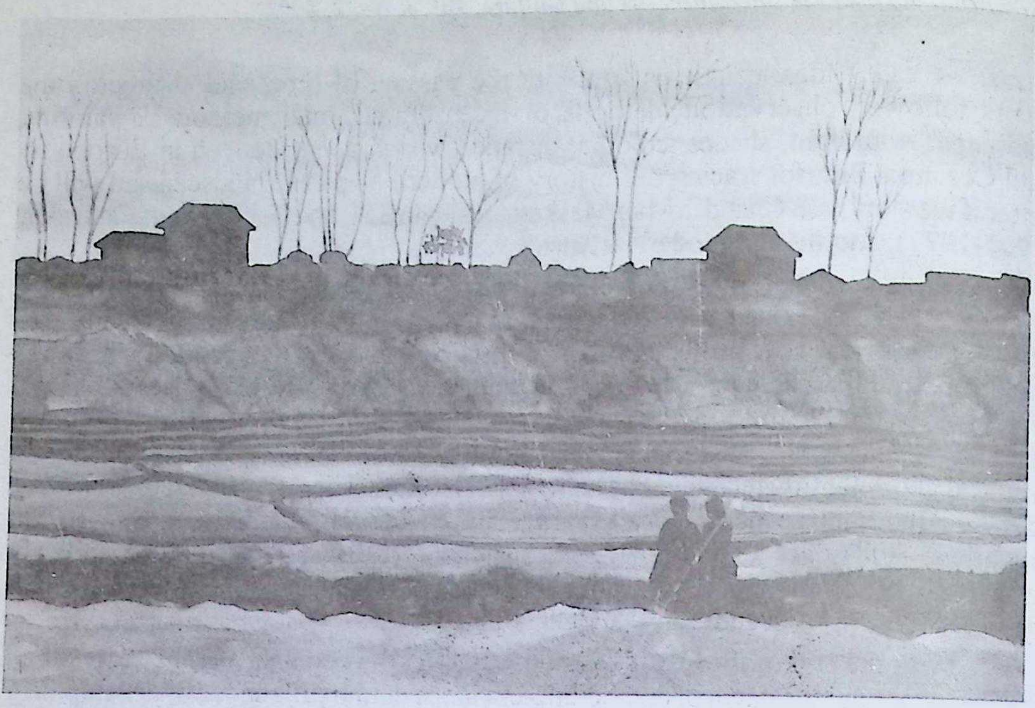
* Mr. Shrestha is a well-known poet and art critic.

Maskey painted some landscapes after his education in India in the late twenties or early thirties, one that I saw under his possession is "British legation" or the area of British Resident now turned into British Embassy, in which he painted hills in the background and trees, and a part of building in the front. Next landscapes that I remember is "Blooming flowers in June-July". He followed on the spot landscape painting technique. He used even human models to make portraits. In a way he started practical and scientific technique of making landscapes. Then, Tej Bahadur Chitrakar followed the similar method for making landscapes. His landscape "Sun-set on Fulchowki Hill" gives a vivid reflection, the hills, forests, also have life due to lively application of colours, light and shades. The other few landscapes he painted are "On the way to Town, A scene, Bajra Barahi, Himal" etc.

With the end of the World War Second, and the beginning of the second half of the century and the dawn of democratic-era in the country the speed of development accelerated very fast. The country was then open to foreign visitors; native students could go abroad for higher education, so those who returned to country after training and further-education started experimenting with new-ideas and techniques, even in the field of landscape painting.

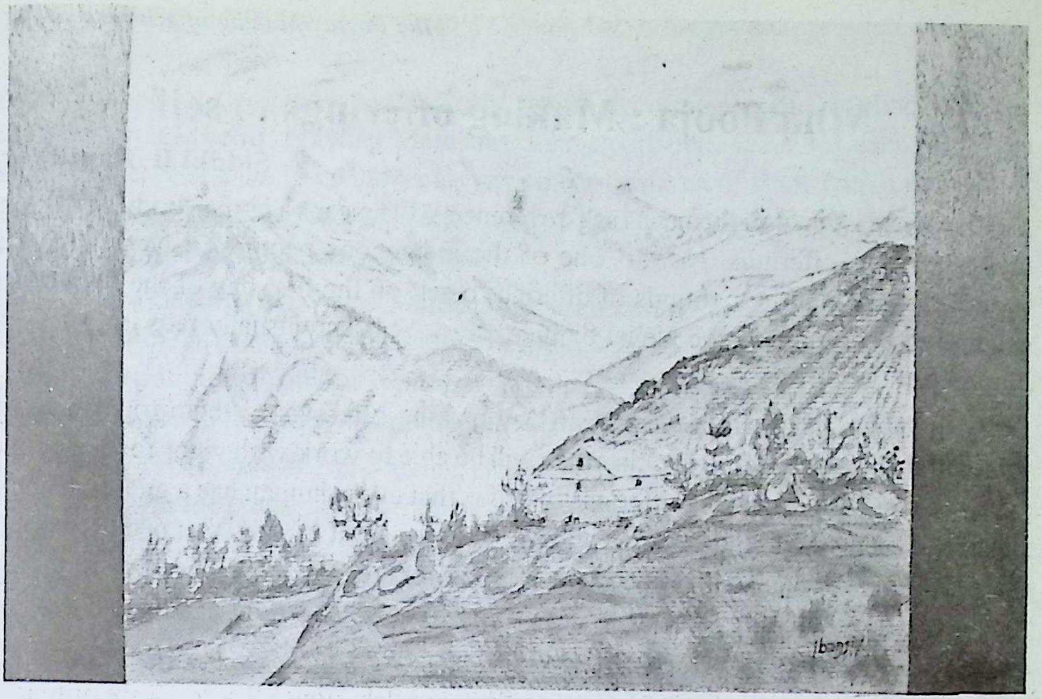
The pioneer among them was Ramananda Joshi who even travelled widely to hills and villages to make landscape. He painted under rain and shower, and in hot daylight representing the peculiar Nepalese characteristics of the county. Shashi Shah also did some landscapes in the beginning, and then we find Gyan Bahadur Chitrakar, D.B. Chitrakar and Madan Chitrakar, the last of the three Chitrakars followed his father Tej Bahadur Chitrakar's footsteps and produced representative Nepalses landscapes. Krishna Manandhar, Durga Baral. Shashikala Tiwari and some other quite often did landscapes but switched to other areas as per whim and need.

And, with the setting up of Lalitkala i.e. Fine Arts Campus new artists emerged, some of them were quite talented and well exposed to new models of paintings too. An organization called Nepal Association of Fine Arts (NAFA) was also set up in 1965 A.D. to encourage the artists. Some worked as amateur-artists and others accepted as profession, among them we find the landscapes painted by Art-Science Doctor Ram Kumar Bhaukaji (qualified from Moscow University) with whom the writer himself frequently goes for painting landscapes. Some artists from Pokhara such as Yadav Chadra Bhurtel, Hareram Joju are also devoted to landscapes. Some emerging artists Sharad Ranjit, Sharadaman Shrestha, Kancha Kumar Karmacharya, Asmina Ranjit, are occasionally seen as landscapists. There are some emerging artists and fresh students from fine-arts-campus who occasionally try landscapes paintings and at other times in other areas, most of them go on experimenting hoping to make some news-items in the local newspapers, but not in the true spirit of making painting as a profession. So, for such they will have to travel a long distance before the success comes.

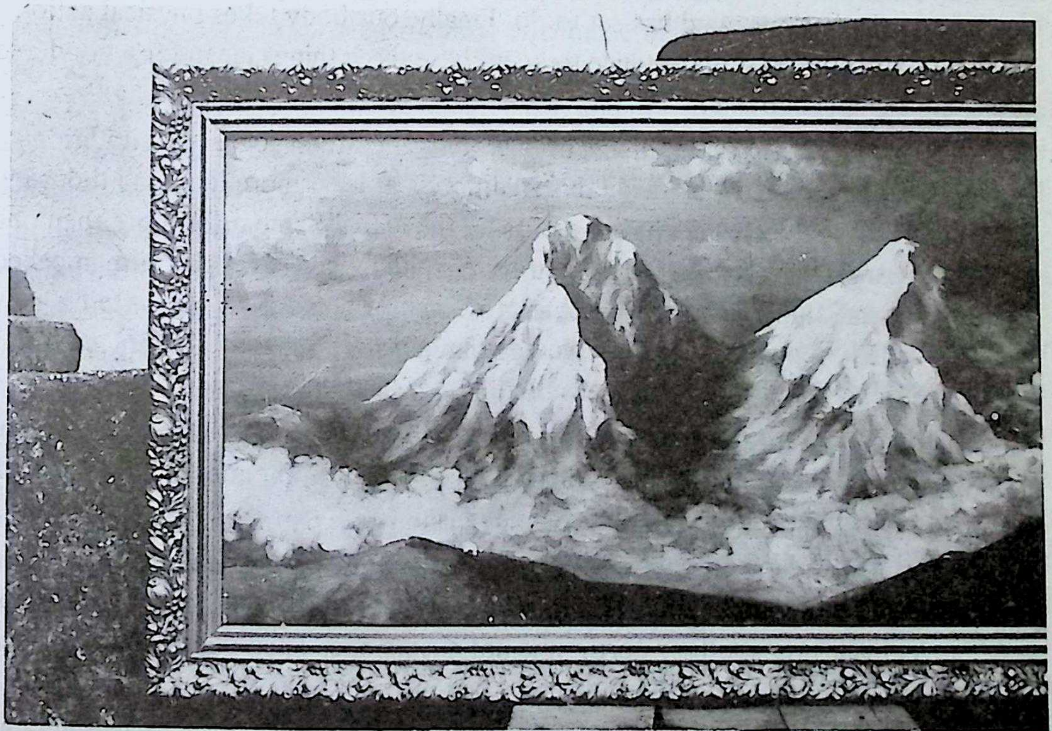


Balkot at Sunset : Dr. Ram Kumar Bhaukaji

A Part of Kathmandu : Ramanand Joshi



Numboor Himal Solu Sallery : Banshi Shrestha



Himal : Tej Bahadur Chitrakar

Mha Pooja : Making offerings to self

- Siddhi B. Ranjitkar[*]

Mha Pooja literally means self-reverence. Mha means a human body and Pooja means making offerings. Newar[*] one of the indigenous peoples in Nepal, have a tradition of making four rounds of offering to self on the first day of the New Year celebrated according to the Nepal Sambat. New Year Day usually falls in October-November.

Newars celebrate a New Year Day making offerings to them to strengthen their mind, speech and body so that they will be able to work with vigor for the whole year. The essence of making offerings to self is that every human has a guardian spirit in himself/herself. In other words you have a divine spirit in you. You need to revere it at least once a year. This you do on the first day of the New Year. This will stimulate the hidden spirit in your and then energize you to be able to fight against evil spirits, diseases and be able to make fortunes in the year.

You will find the rituals Newars perform in celebrating Mha Pooja are primarily for purifying their mind, speech and body. Mind is the driving engine in the body. Everyone acts only after the mind conceives something to do. Our speech is only the expression of what our mind has set to do. Finally, our body takes physical actions. Therefore it is of utmost importance to keep these three things clean for a good and humanely significant living.

It is hard say with confidence when our ancestors began this tradition of making offerings to self. Obviously this tradition is at least more than one thousand years old because the Newars have been using the Nepal Sambat for more than one thousand years. However, one thing you have to keep in mind is that a man called Shan-kha-dhar San-khwa paid the debts of all debtors, and then he started a new calendar called Nepal Sambat. It indicates that Newars have a different calendar before the Nepal Sambat.

Now let us talk about how the Newars celebrate the New Year or Mha Pooja. The New Year falls on the first day of the light fortnight in the month called Kartik (October-November) in the Vikram calendar.

Mandala: Let me tell you in detailed how to draw a Mandala. First select a room where all your family members can sit together in a row either facing east or west. Never sit facing south or north; it is not auspicious. Then you cleanse an area measuring about one meter wide and the length according to the number of family members you have for drawing Mandalas. Leave sufficient space for each person to sit at his/her Mandala. Here in Nepal, you smear this area of floor with a mixture of cow dung and red clay for purification. If you find it inconvenient to sit on a floor, you may draw Mandalas on a table too.

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[*] Mr. Ranjitkar is well-known writer of the Newari Culture.

[*] Here Newar means anyone speaking the Newar language and observing the tradition and following the millennium old culture.

You need to draw one Mandala for each family member (except for a new born child not christened yet) including the absentees, and one at the top for *Janmaraj* and another at the bottom for *Yamaraj*. All other Mandalas are in between those two deity Mandalas. These deity Mandalas are not different from the human Mandalas.

Newars revere the life-giving God called *Janmaraj* first and the life-taking God called *Yamaraj* last. *Janmaraj* represents the past, humans represent the current time and *Yamaraj* represents the future. We are always in between *Janmaraja* and *Yamaraj*. We are always moving to the future ultimately to the end only to start again. It is a vicious circle.

First you draw a circle of about half a meter in diameter of holy water for each Mandala on the purified ground closing the opening of a holy water pot by the index finger; then draw an eight-petal lotus of rice powder inside the holy water circle. Then you draw a circle of puffed rice within the eight-petal lotus Mandala drawn of rice flour. You need to draw two more inner circles within the circle of puffed rice. The first inner circle is the Mandala of policed unbroken rice. This circle is of an about five-centimeter diameter. Then you draw a mustard oil Mandala. This is the inner most circle in a Mandala. This is drawn soaking a cotton twine in mustard oil and shaping it in a circle of a centimeter or slightly more diameter and printing it inside the polished rice Mandala. You apply amber powder mixed with mustard oil within the mustard oil Mandala using the right hand ring finger to complete the drawing of Mandala. You wait to apply it until the beginning of self-offerings. You need to start the self-offerings as soon as you apply it. Currently some people make a number of circles of various small beans but you do not need to do so, that is their choice.

What is Mandala ? The water circle symbolized a pond. The eight-petal lotus drawn with the rice powder inside the water circle symbolizes a lotus. Other Mandalas made of puffed rice, polished rice, mustard oil and amber powder represent the aerial view of a human body sitting on the lotus. Puffed rice, polished rice, mustard oil and amber powder stand for the four life supporting elements such as earth, air, water, and fire.

Decorating Mandala : You place two pieces of lines each measuring the span of a palm and soaking them in mustard oil and crossing each other on the right side of the worshipper next to each Mandala. You also set a piece of fruit or bread under the ends of each piece of linen and under the point where the two lines cross. This gives the most auspicious sign of Swastika. You set varieties of fresh and dried fruits, one garland of *Gawayswoan,* hard walnuts, various flowers and *Jajanka* at each Mandala opposite the worshipper. Then you set one figurine made of dough and cooked in steam next to the fruits and flowers. Such a figurine depicts the God of wealth called Kuber. Then you attach incense sticks to the shoulders of such figurines. You need to set one figurine each depicting Ganesh at the Mandala to *Janmaraj* and *Yamaraj.*

Sitting arrangement: When everything is ready for self-reverence, you call all the family members for sitting at their respective Mandalas. The patriarch sits at the top of the row, then his brothers, sons and daughters sit according to the protocol of seniority, and then sisters-in-law and daughters-in-law sit at their respective Mandalas. The spouse of the patriarch sits at the bottom Mandala next to the Mandala to *Yamaraj.*

It is not auspicious to get up off the Mandala before completing the self-offerings. You therefore make it sure that every thing is in place before everyone sits at the Mandala. Select a volunteer from among the family members preferably a woman to attend the rituals. Make sure that all males sitting at Mandalas put on their headgears called *topis* and females take out their right hands from their shawl. You all sit in the posture of *Padmason* (lotus posture).

The ritual of self-offerings: One of your family members acts as an attendant to the worshippers. The attendant holds a ritual metallic plate of a container containing five items of offering such as flowers, *sinha* (red and yellow powder), puffed rice, polished rice, and *Jajanka,* These five items of offerings represent the five human sense faculties and the five elements such as earth, water, air, light (fire) and ether that form the life. She also holds a pot of yogurt on her left hand.

The patriarch begins the rituals of the self-offerings. He first purifies his hands with the holy water taking from a water jar and sprinkles it to the Mandalas. He then lights the mustard oil lamp on a special auspicious lamp called *Sukunda* placed on his right hand side. *Sukunda* symbolizes the sun god. It has an embossed image of *Ganesh* - the God of Perfection. He lights the incense stick pinned to the dough figurine set at the Mandala to *Janmaraj,* the person sitting next to the Mandala to *Yamaraj* lights the incense stick pinned to the dough figurine placed at the Mandala. Thereafter other members of the family light their respective incense sticks.

The patriarch first makes offerings to *Ganesh* on the mustard oil lamp. He decorates the god with flowers, red and yellow powder, then offers polished rice, puffed rice, and *Jajanka,* and then applies the yogurt using the right hand thumb on the right forehead of *Ganesh.* You need to make first offerings to *Ganesh* because no deity will accept the offerings without first offerings to *Ganesh.* who has the privilege of having the first offerings. Thereafter the patriarch makes offerings to the Mandala to *Janmaraj* at the top and then *Yamaraj* at the bottom without getting up from his seat.

Now it is the turn of the patriarch to make offerings to his Mandala. He first takes a piece of flower, holds it on his left hand, applies red and yellow powder on it, then offers polished rice and puffed rice, places a *Jajanka* on it, and finally applies the yogurt on it and then touches it to his head and drops it on the Mandala. He does it three times. The first offering is made to sanctify the mind invoked on Mandala, the second to sanctify the speech and the third to sanctify the body. Every member of the family repeats this procedure of offerings to his/her Mandala.

The second round of self-offerings is to make offerings to the human body. The woman attendant makes this offerings. A large circular (about on meter diameter) wicker tray called *nanglo* full of mixture of flowers, puffed rice, cut fruits and hard nuts is prepared for making offerings to the family members. The female attendant takes the mixture and puts it in a wooden grain measuring pot called *mana,* and then pours it first to Ganesh, then to the Mandala to *Janmaraj* and then to the Mandala to *Yamaraj.* All male members take off *topis.* She then makes the offerings of this mixture to the patriarch pouring it on the head three times from the *mana.* The first offering is made to purify the mind, the second to purify the speech and the third - the last on to purify the body. This process is repeated to all other family members.

The third round of the self-offerings contains fruits, nuts, and flowers placed at the Mandala to the worshippers sitting at it. The female attendant makes first offering to *Ganesh,* then to *Janmaraj* and *Yamaraj.* Thereafter she collects all fruits, nuts flowers and *Jajanka* placed at the Mandala, and put them in a tray and offers these things to the patriarch. She also wishes him to be as hard and strong as walnut, as pure and aromatic as *Tashi* (a kind of fruit), as beautiful and evergreen as *Gowayswoan* (never drying flower), as fresh as *Katush* (a kind of nuts). He then takes out the garland of *Goawayswoan* out of the tray, and wears it around his neck. He takes a *Jajanka* (a cotton twine consecrated with mantras the wearing of which means protecting oneself from the evil spirit), and wears it around his neck. She repeats this process for all the members performing the self-offerings. All male members of the family wear *topis* after completing this process. The attendant then applies yellow and red *sinha* on the forehead of all family members.

The fourth round of the self-offering contains *Khen-sagan.* You prepare a pot of home-brewed rice beer, on boiled egg, peeled and then fried for each member, one each for *Ganesh,* and two for Gods- *Janmaraj* and *Yamaraj,* and a few extra eggs, on small fried fish (the head of the fish turned to the clockwise) for each family members and gods. The patriarch takes an egg and a fish and drops them into the pot containing the home brewed liquor, and sprinkles the liquor to all Mandalas by his left hand. This is the symbolic offering of *Khen-sagan* to all Mandala. Thereafter the attendant sells a bronze cup to each family member at the respected Mandala. She fills the bronze cup with the liquor from the pot. If the fish in the liquor flows to your cup means you are the lucky person in the year.

She holds the cup on her right hand and then an egg and a fish on her left hand, and crosses the hands and offers those items to the patriarch first. Before doing this, everyone lights all four ends of the Swastika shaped wicks set at on his/her right hand side. We believe that we need to finish the offerings of *Khen-sagan* before the wicks burn out. The patriarch takes the cup on his right hand and egg and fish on his left hand. He sips the liquor and then bites the egg and fish. The attendant adds liquor to the cup after the first sipping. He repeats the sipping of the liquor and biting of the egg and fish second time. Then the attendant adds liquor to the cup last time. He repeats the sipping of the liquor and biting of the egg and fish the last time. These are the offerings made to strengthen mind, speech and body. Then only he places the cup on the floor and then continues to eat egg and fish and drink the liquor. This process is related for all the family members.

When everyone finishes eating egg and fish and drinking liquor, and the Swastika in wicks burn out, the self-reverence is almost completes. The attendant takes a flower and sweeps the Mandalas from the bottom up.. This is a symbolic sweeping. A groom does the real sweeping from the top to the bottom., save all those leftover for the next morning to dispose off in a holy river.

Thereafter you feast on the various dishes you have prepared for the self-offerings. Do not wash your dishes on that night, save those dishes for the next morning to wash. You never know that the remains in these dishes might turn into gold next morning. This is a common belief.

The unique thing you do on this occasion is you make offerings to a groom and a *nanglo* together, and a vase of holy water. We believe that groom and *nanglo* . are the instruments of the Goddess of Wealth called Laxmi. Those two items never go together at other time. We do not offer those two items to the married sisters and daughters.

The Tongues of Translation

- Tek B. Karki*

Background

"The work of translation, whether that be of literature in general or of the Bible in particular, has traditionally and consistently been maligned. Even the titles of articles and books on the subject reveal, doubts about translation as a legitimate area of human endeavour. For example:

"The way of the Translation is hard."
The Trials of a Translator
"Translation or Paraphrase"
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"Traduttore, Tradiotore" (an Italian Cliché meaning Translators ? Traitors !)
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Like the Bible, TAO TE CHING (English title: *The Way of Life)* is ancient China's literature on mysticism, has been translated more frequently than any other religious book except Bible, its translator R.B. Blankey writes: "I suspect that nearly every foreigner in China who has taken the trouble to study this collection of mystical poems has felt the same way: so many translation of it have appeared. For one reason or another each translation, in its turn, fails fully to satisfy one who knows the original, and at length, one tries his hand at it, will he in his trun, satisfy ? Blakney reached this conclusion after his staid study of this original book for nearly three decades and rendered it into English. The great Indian scholar, late Romesh C. Dutt, who had condensed the *Ramayan* with its more than 24,000 Sanskrit Couplets into 2,000 English couples that also in rhyming verse was published in 1944. He had epilogued it in 1899 and wrote: "The magnificent edition of the *Ramayana* (Bengal recension) published with an Italian translation by Gorresio, at the expense of Charles Albert, King of Sardinia 1843-67, first introduced this great epic to the European public and it was not long before M. Hippolyte Fauche presented the European world with a French translation of this edition."

In a fascinating essay Samuel Sehreiner, JR. writes about the translation of unforgettable *Don quixote:* "it was first published in two parts in 1605 and 1615, and since then it has been reissued in more than 2,000 editions in 60 languages, from Arabic to Korean. It is appropriate that this tale is told in more tongues than any book except the Bible, for, like the Biblical figures, *Don Quixote* cannot be confined to one country or one time..." *Geetanjali* is another such example in the context of early Asian literature. Example of this nature round the literary world are legion.

About the risk of translation Glassman's observation is bitingly ironical. He stales: "Etienne Dolet was French humanist who not only translated the classics but also published in A.D. 1540 a brief but unsurpassed statement of translation principles." Dolet likewise was accused of heresy for having mistranslated one of Plato's dialogues in a way that suggested a disbelief in immortality. At his trial in 1546 Dolet then thirty-seven, was condemned as a confirmed atheist. He was tortured and strangled. and his body was burned along with copies of books."

This man Etienne Dolet first formulated "Fundamental Principles of Translation." From the year 1540, these principles still stand rock solid in their merits. Dr. Nida summarizes them as follows.

1. The translator must understand perfectly the content and intention of the author whom he is translating.

2. The translator should have a perfect knowledge of the language from which he is translating and an equally excellent knowledge of the language into which he is translating.
3. The translator should avoid the tendency to translate word for word, for to do so is to destroy the meaning of the original and to ruin the beauty of the expression.
4. The translator should emply the forms of speech in common usage.
5. Through his choice and order of words the translator should produce a total overall effect with appropriate "tone".
6. Metaphrase, or word-for-word and line by line rendering.
7. Paraphrase, in which the authors work is kept in view but only the sense rather than words are followed.
8. Imitation, in which the translator takes the liberty of varying both the words and the sense and also leaving both if he or she feels the spirit of the original requires it.

Dr. Nida further argues that "there are legitimate and illegitimate paraphrases. The literal word-for-word translation cannot be justified purely by calling it a "Translation". Nor must be a paraphrase be rejected simply by contending that it is such. There are literal, blind translation, biased translation- and excessively free translations all of which are to be rejected. Similarly, on must emphatically reject paraphrased which are made for the sake of novelty of expression or designed to satisfy the translations private whim."

Still a question persists: "A Book is not read well unless it is read in its native tongue and that only then it is read at all." Seventeenth century, John Denham has a different manifestation of translation frustration. He laments:

"Such is our pride, our folly and our fate,
That only those who cannot write, translate..."

Unarguably, "Translations are not the same thing as their originals,"and may at times differ from their originals in content. Yet should readers be constantly reminded that. "Translations into another language are impossible or that nothing worth translating can be translated."

However, to cut short the translation debate, the Bible translation researchers have come up with five guidelines of translations. They are:

1. Avoid meaninglessness. .
2. Avoid ambiguity
3. Avoid complicated, heavy or obscure renderings

4. Avoid misleading translation
5. Avoid unnaturalness.

In today's translation parlance these guidelines are not alien. They hold every grains of truth when it comes to quality translation be it literary or any other works of intellectual enterprise. Still the basic difference, from the source into the receptor language translation will not be wholly perfected: ..."that no translation can succeed one hundred per cent; every translation suffers some loss of information, some addition of information and possibly some distortion of information. For all that, however, one can try to find the closest equivalence possible."

Nepalese Reference

Why to translate any work of literature from one language to another ? This may give rise to questions which deserve genuine and convincing answer. Poetry or prose of Nepali literature are being translated into English more frequently, especially during this eventful vicissitudes of democratic Nepal. Is it for Nepali readers ? Obviously an alert translator has something else in his mind. Does he do this on his own initiative or at the request of the authors concerned. Or is the creative work so great as to merit its rendering into English. These are some of the questions which must play in the minds of both the translators and original authors. The tradition of translation is always backed up by the amount of success and popularity of any creative or intellectual work.

The history of English translation of Nepali creative works is glorious. This tradition was evidently guided and motivated by translational situation. Nepal was supposedly lucky that after the political scenario of early 50s, education and literature grew by strides. Subba Riddhi Bahadur Malla did the bulk of Nepali translation from the works of Bengali writers including Nobel laureate Rabindranath Tagore among others. Nepali Bahasa Prakashini Samiti, then Nepal. Academy and other unsung individual translators had substantially contributed to enrich Nepali literature by way of translation into Nepali language from other source languages. The ascendancy of English language had a telling impact before Nepal had embarked upon her planned economy. The throttled pre-democratic era of 1950/51 suddenly underwent a sea change in all the spheres of national policy. When the late M.P. Koirala was the Prime Minister in 1952, a separate Department of Publicity was set up under the Ministry of Home. A government paper called *"Gorkhapatra"*, was published thrice a week. A Radio Station in Kathmandu was in operation. Against this bone-dry reality, Nepalese intellectual entrepreneurs were wary of the call of time. Unmindful of government resources these intelligentsias were bent on the task what they believed to be the ask of the day. A literary journal *Sharada* paved the career of many literary celebrities, some of whom are already dead. The golden period of Nepali literature was in the mid 50s when Devkota, Sama and Lakhnath were burning the midnight oil doing their thumbnail works of creativity. Perhaps, the time was mature. King Mahendra was irresistibly anxious for modernizing the country in the immediate frontiers in which the formative openings were vividly clear. English translation of Nepali literature especially of the genre of poetry was a situational necessity. Consequently, Laxmi Prasad Devkota and Bhim Darshan Rokka did a splendid job way back in 1956 by bringing out the English translation of Nepali Poems in a special issue of *"Indreni'* to mark the historically important Asian Writers' Conference to be held in New Delhi, India. Undisputedly Devkota pioneered and set the standards of translation from the source to the receptor language. In 1960, Poet M.B.B. Shah's poems translated into English by Tirtha Raj Tuladhar was published under English title *A Choice of Songs*. The same book with the addition of a number of poems totaling to fifty-one in all, rendered from Nepalese into English by the same translator was published in 1964 for the second time under a changed English title *A Harvest of Poems*, late poet seems to have relished this translated version of the English anthology; his gratification: "King Mahendra was gracious enough to present to me a set of his poems in Nepali and English. The English version was entitled *A Harvest of Poems*." writes Shriman Narayan, former Indian Ambassador to Nepal. Since then the legacy left behind by Laxmi Prasad Devkota was and is well adorned by the names of Tirtha Raj Tuladhar, M.L. Karmacharya, Daniel Khaling, Kesar Lal, Taranath Sharma, Tanka Vilas Varya, Chaitanya Krishna Upadhya, Dhruba K. Deep, Madhusudhan Devkota and Abhi Subedi. This marks the beginning of a period about the history of English translation of Nepali creative works which is as old as the tradition of writing originally in English by Nepalese poets. This process found the continued flow of ink from the pens of Padma P. Devkota. Shanti Mishra, Shailendra Kumar Singh, Nagendra Sharma, Peter J Karthak, H.M. Ansari, Govind Raj Bhattrai, Pallav Ranjan, Manjushree Thapa and Tek B. Karki. There are other new crop of translators whose renderings have found pages in the anthologies of translated poems or prose. Some translators named Sondra Zeidenstein, Greeta Rana, Michael Hutt, Larry Hartsell, Maya Watson, Yuyutsu R.D., Wayne Amtzis and Philip Pierce whose mother tongue is not Nepali have tantalizingly delivered their goods in the English translation market of Nepali literature.

Any work of literature passes from the writers to the readers in the original if both of them share the same mother tongue. Translation is a second-hand thing but not old and used as a second hand book. This stuff sells better if the original is real original. What then is original ? The whole of the grey population of the world find it a most difficult question to handle to perfection. Admittedly this would be a controversial debate. A slim book *Muna Madan* has been translated into English by several hands. If a question is tossed up: "Whose English translation of *Muna Madan* is the best of all ? An-all-acceptable answer is difficult to find. But everyone has his own answer in his mind. Miserably, our literary world is so small one gets offended if one tends to give his candid impression about a particular work of creation. Simply he cannot do it. Primarily translation is done for both the translator and reader to understand it better. For want of translation critics this tradition will run to its normal course. Prof. Abhi Subedi had realized this truth to the core of the present-day English translation problems. He observes: "There is not much to say about translation itself. I did not make any changes in those submitted by the poets themselves except some glaring grammatical and 'special' errors in a few of them. Apart from these minor changes, the translation as they were submitted are printed unchanged. Though I did take the responsibility of this edition, I am not happy about the nature of the translation in the majority of poems. A uniformity of standard should be maintained in translation, and if possible the translator and poet should sit together for the final readings of translation."

This is an existing reality. Yet there is an indelible crazing among the Nepali poets and prose writers to get their works rendered into English even if they are fresh hands in the art of creative writing.

A translator is not free from his own limitation as his job demands owing to technical lacunas and other reasons. "Poetry, if it is to live in another language must be translated by a poet, ..." writes Sir Richard Livingstone about a Greek Professor Gilbert Murray who had translated Aeschylus' The *Agamemnon* with great authority into English rhyming verse, who was himself a poet and a scholar. This is a tremendous import in a purely literary sense. Practically non-poet translators have been hugely contributing to the translation markets. Other rudiments of translation like word-for-word, literal, free translation, transcreation, abridged or condensed, adaptation, stream-lined adaptation are there to be familiar with or hold mastery of them.

Every translator cannot be like Milan Kundera's English translator Peter Kussi, for his book under English title *Life Is Else where.*

Instances of mistranslations, undertranslation or deliberate mistranslation are not rare. Perhaps every translator begins his job with these questions what is translation about ? Can he betray the original ? Honestly, a professional translator knows its answer well.

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Sovereign Woman : The Poetry of Banira Giri

- Wayne Amtzis [•]

The Inferno Of Violation and Abandonment

1.1 Wound

When a voice of assured affirmation anchors itself in an act of violation and violence as victim, the words "transformation" and "overcoming" can only approximate the writer's intention. In the poem *"Wound"*, Banira Giri does more than raise a voice against rape and the personal wound the victim bears, she transforms through the powers of language and the inner strength of adversity overcome, the stigmata of violation into an emblem of power, "Wound"- already the softening occurs, the doubling of the act, the vowels, not the disavowal, the "V" for violation, like a flag waving in the wind, like something touched not with one lip but two. And so the tongue takes over: man misleads, sentences us; woman miraculizes, brings forth out of emptiness, and we take not of the images drawn through the eye of her affirmation. Creation borne out of memory. Where innocence is victimized, where rape follows upon avowal of friendship, where chance meeting where brute strength overwhelms, what remains is the ad infinitum of Violation, the signs of blood of "cruel intimacy…. spread on the gravel of the crossroads like and unclaimed corpse."

"Violation!

From the outset
        your every thrust
blazed as fire,
        tore through the skin as thorns do,
pierced as a blade,
        appeared as the night of the dark moon
But these days
        your every stroke,
a mere touch,
        and as for my self
I've become
        oven that contains the flame,
bush that raises up thorns,
        sheath that holds the blade,
fangs for the cobra's deadly poison,

[•] Mr. Amtzis is a well-known expatriate American Poet living in Nepal.

darkness of the night that swallows the moon
(tr Wayne Amtzis)

Only intensity of language and conciseness of imagery can assimilate what has happened. The stigmata of rape like an unhealing wound, like a brand claiming an animal is turned round not at the point of entry but from the deepest recesses of consciousness. It is there that woman triumphs. Man cannot go deep enough, he can not find her to claim her, for the vehicle of his claming lacks depth, for it is always in retreat even as it attacks. Violation is all that he is. Wound is the source of her triumph, and in that triumph resistance cries out: you have done this to me, you will not do it again.

Wound! Maul and smother me
lick with your slathering flames
Your force converted
for I'm hardened to it
Where your weapons of thrust and violation are stored,
I borrow and hide, grazed from all angles guns afire
Flameburst upon flameburst here and everywhere
But it is surely so, violator
Violation! tearing your ears, listen
Your armory will be emptied— I will not
your armory will be emptied—I will not
(tr Wayne Amtzis)

1.2 From The Lake love

Giri's voice insistent in its climatic victory resounds with and insurgent force. In "From The Lake Love" the author works with and imagined act of violence. A high mountain lake is taken to be the body of a woman that all are drawn to and partake of in a ritual of rape and dismemberment. The aware reader recoils as she is drawn in. The woman of the lake in forced submission to the many gives herself to the one who fathoms to the depths her worth. Against a preconscious memory marked by collective violation, legend would have its readers overcome trauma within the amnesia of love and the cultural rites of marriage. Beneath the beauty of the language one asks: Is this not rape? Is this not violation? Is this what culture conceals?

a woman without compare…
immersed herself, emerging
her gentle comely form turned to gold
Then and there a gaggle of youths
grabbed her, tore her to pieces
and shared her among themselves

Disabled (in fact) un stable (in name) stabled in a destabilizing world, standing for every woman (and man), the poetess senses society and culture's failure to sustain wholeness. Without mutuality of integrity and openness, forces that would complement, contradict. And where sustaining would bring forth, it undermines. In the history (of the present) and in the consciousness of those who endure it, where the emergent is denied and the dominant affirmed, contradictions arise as unresolvable oppositions and the only truth is deceit. Thus purity is claimed in the stigmata of the impure and praise in the curse of the damned.

...hypocrites of the land
come here to be made pure...
...not just pure coolness
Kathmandu is also hexes and jinxes...
...the horrifying opening lines of politicians' speeches
the people's chorus of poverty...
...Everyone darling
Cursed by all...
(tr: Anne Hunkins)

In Kathmandu contemporary history takes on the pretensions of literature, but without and inner dynamic. Lack repeats itself, what seduces traps and the refrains of culture dead end. Not only is poetry without use, history itself is useless.

This beloved Kathmandu
is an epic...
...forever repeating the same laments

2.2 Each One A DESPOT Jung Bahadur

In *Each One A DESPOT Jung Bahadur* Giri finds the citizen-to-be at the nexus of a stalemate where culture and history have yet to decide their fate. More displaced than settled, without public stance, each person, lacking definition, sensing but not knowing the what to be or the who they are, turns inward where wealth of images impressed upon the eye are lacking in substance, fleeting, and gone — only to deepen their striving, their unrealized claims.

A conviction falls-
with a comet in the sky
with a waterfall about to drop in panic
from a mountainside
with a bus conductor bloodied
by a rush of crowds while opening a door
Conviction keeps changing form

each moment-
(tr: Manjushree Thapa)

Within this inward dynamic is a wariness that parallels the tentativeness of events. One is ever on the verge of action, but the what and how of changing possibility and the threat of violence can neither cohere nor stop the drift apart from the identify-less crowd. In aimless anomie nurtured by nostalgia, memory neither holds nor shapes affirmation. Left to grasp at what it can, the self, until and only if it can void the threat it feels in a coup of the self, in a victory of its solitary affirmation, lives in suppressed fear, in prophetic panic, in a state of self imposed tyranny. Powerless until it can turn its tyranny outward on others.

Nights lacking alibis
          for pairs of footsteps
A terrifying night
not a night a snakebite
          not a night-but a desert mirage
                    not a night but the tremor of an earthquake.
each man and women
                    roaming the sidewalks of New Road at dusk
          clasps onto one of another attachment
Each one a ambition
Each one a living despot Jung Bahadur
Each one a living despot Jung Bahadur
(tr: Munjushree Thapa)

2.3 Time You Are Always A Winner

In *Time You Are Always A Winner* Giri graphs the trope her concern within a more human helplessness. Time has sovereignty over the human realm: a rule against which there is no resistance other than recognition of its power. Here, as in *Wound,* the poetess takes on the force of the victor, identifying herself with its impress almost as a challenge a dare.

"Snatch me up like an eagle
swooping down on a chicken
wash me away
like a flood destroying the fields,
and, like my daughter sweeping out dirt,
sweep me from the threshold
with a single stroke,
sweep me from the threshold with a single stroke."
(tr Michael Hutt)

The fiat of that sudden act separates the writer from those, and from that within her, that would "descend on the wheel of birth and death,/ bearing bags full of gifts/ gifts of alcohol and oxygen." For Giri the sovereignty of time can only be faced with fundamental honesty and true admission. In *I Am A Torn Poster* she states "I am a torn poster on the wall of time," and caveats that with declamation "Man, do not vary the meanings you give/to pieces of splintered sentences/ I have forgotten my story."

"After centuries I stand, a folktale
upon a bank of Time
my Time is ragged and thing,
it feels its scars and its wounds
Our feet leave only prints, soon erased form the desert's breast,
the cold mountain breeze, like drunkenness,
adds more pain as it leaves next day,
lightening by miscarriage
of belief and dreams, security, rights
"I am cursed
by this womb, these flowers,
like a broken pot, thrown away, useless,
like a grape with no juice, dried up,
inedible"
(tr: Michael Hutt)

In *The Signature of Time* a more ameliorative view of the shaping power of Time delimits the world we live in. Time known by its shaping, shapeless itself, though its power to determining almost defining, is known through its work, but is not the work itself.

"Handing out to life and the world
Appointments
Re-appointments
Time is the engineer of the great parikrama
It plumbs the depths of this world of beauty and non-beauty,
it drives the living world of beauty onwards,
it drives the living world of non-beauty onwards."
(tr: Michael Hutt)

In her body of poetry, as the world would have it, Time is recognized, but Space is taken for granted. A given, and as the world would have it: unspoken and denied. Time is the sovereign Male, the great appropriator; Space is the sovereign Female, through which life emerges. By her work it seems the poet, whether female or male, should fall on the side of life, in the way of bringing forth. She cannot hide from the dictates of time, but the poet is no dictator. She immerses herself in the work and brings forth meaning, beauty, and belief in all that is human. The fundamental honesty of Giri's writing challenges those who write and those who will not listen to the words, who do not hear in the saying their own words, but only speak as if Time dictated through them the pulse of the world, as if Time's dictates granted them warranty, granted them pardon for suppressing, for misappropriating, for claiming for violation the human realm. As if history was parsed in the squabblings and catchwords of their dictates.

And where is the victor, the modern day despot who speaks in time's name, who occupies the space of awakening? In *Poem For The Man of Today* he holds to his isolation, his mirroring isolate isolation: "he is himself alone,/ He has a color TV/ And there he has only his face/ And there he has only his face." Baleful witness to his acts or baying to those who speak and act in his name. Against this verdict, the voice of reprieve, of rectification wants to be heard in Baniri Giri's writing. If the reader identifies the predicament, the endgame of anomie and isolation, produced by and with the (small *s*) self and is willing to hear the call out of the void of her (woman's) banishment, the clarioned absence of a larger self, (the capita *S*) of sovereignty bequeathed to all, then the writer sanctions a way out.

3. The Paradise Of Transformation and Engagement

3.1 My Discovery

In the book-length poem *My Discovery,* the poetess in a coup of the self proclaims victory not as a despot but as a troubadour would, securing her will's fulfillment. No unrepentant memory of the inferno of rape and abandonment nor sidestepping backward glance through the purgatory of anomie and isolation maps entry to newfound paradise of contentment; nor is unrivaled gladness at the expense of those who would harm or contain us. *My Discovery* offers a revaluation of the self that in its will to belief, it its want to transcend limits, would redefine relations and establish a world where mutuality between a man and a woman precipitates and sustains ongoing *discovery.* A man, complete unto himself, not needing (ab)use of the other and a woman already assured of her being is for the poetess not just the end, the ideal, but the beginning, the praxis of a history, the nexus through which her nation's history and culture must pass. Attentive to the map of this realm the reader asks: is this an island, a world without limit unto itself, to be imitated for the joyful transforming power it bares?

Embracing you
I'm walking without end
        to the northern and southern tundra poles

in the plains of white snow and silver
printing blocks with my soles
I'm walking sand dunes along with me
erasing with the duster of my feet
the wavy designs cut into the back of the Sahara
(tr: Wayne Amtzis & Manjushree Thapa)

Or the dynamic of an ongoing engagement with the world, to be undertaken for the concern it declares?

My precious expanse of land!
In your cold passageways
by the hundreds of thousands tubercular lives
survive retching blood
darker than the red you heave on the horizon
I beg you
oracle of our transformation
warm them, rouse, enliven them
without end
(tr: Wayne Amtzis & Manjushree Thapa)

The poetess would have us believe through intimate disclosures and sustained rhetoric that it is, of necessity, both. There is of this discovery and intention, almost willful, a presumption that surpasses restrictive limits of belief. Here the power of engagement with the world has been underwritten by the joyful dialectics of self and other. For the woman who refuses her captors their culturally procured rights, there is an avatar in man she will ultimately recognize, on who would not bind others through the conceit of his manhood.

Midst a maelstrom cursed by the centuries
Shiva's bow is broken
He that did so
bows his head in wisdom to receive
the engagement garland
feely given by a man's daughter
Not for his self does he accept their engagement,
but as a human being
he does
(tr:Wayne Amtzis & Manjushree Thapa)

Here the sovereign act that defines man and woman is beyond the misuse of words and the traction of laws. Its affirmation proclaims a world where all that is human shall find its place, and where all that confines, diminishes and violates our capacity and potential will be recognized for what it is. That *My Discovery's* resonance is personal and not yet a praxis of a history is to recognize not just the limits of poetry but that of politics and religion as well. On the horizon of our world, *My Discovery* remains an idyllic passage, and the writer's voyage exemplary.

3.2 Resolution

Concurrent with the belief that poetry can create a world and affirm a self, Banira Giri's poems stand as witness, warning and celebration, not to be read as a personal history of triumph over life, but as ongoing encounter: the cry "Violation" can still be heard, "the whips of sand" still drive the goddess out, bodies are still branded, wives still beaten, but the epic can no longer repeat the same laments, and no Jung Bahadur, no living man nor woman shall, with human acquiescence, feed the night with alibis. Banira Giri's poems testify in her culture and society to what can no longer be as it was.

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Bridging Gaps in Translation: An Experience of Rendering Nepali Short Fiction into English

- Dr. Govinda Raj Bhattarai

Abstract

Translating literary texts is practically and impossible yet an unavoidable activity. It is the gaps or voids between two worlds that render translating difficult. Sometimes it becomes an impossible activity. The gaps are created by different factors. The present paper is an attempt to record some of the practical problems created by gaps of different sorts while translating Nepali shorter fiction into English.

Background to the project

I undertook a project of translating 25 modern Nepali short stories into English. The project was sponsored by *Sajha Prakasan,* a leading publishing house in Nepal. The objective of the project was to present before the English speaking audience a glimpse of the Nepalese world reflected through the creative writings. The collection consists of 25 sort stories all by eminent contemporary writers representing diverse generations and styles from Madan Mani Dixit to Sita Pandey.

Gaps between two worlds

Literature truly reflects a society, it is a real mirror image of the beliefs, thoughts, religion, superstition and philosophy of life. Everything is ingrained into it. Every language is a uniquely shaped convention so gaps between the worlds of the source text and the target text become obvious which naturally leads to meaning loss. The gaps are classified variously. These are broadly viewed from three angles - linguistic, cultural and supralinguistic. Vladmir Ivir has suggested different techniques of recovering the loss such as - borrowing, substitution, literal translation, omission, addition etc. These are only circumlocutive techniques because there is no exact correspondence between two languages so semiequivalence or nil equivalence always stands as a great problem before a translation.

The process which I followed while translating the above short stories was like this: I spent a whole year in this work. It proved to be a difficult task for me. Also an English language expert, though a German native. Philippe Piers was appointed as a language editor, I translated every piece of the text one by one, got it typed, double spaced and gave it to Philippe for correction, evaluation or retouch or whatever we call it. He would return every piece of typescript correcting it in pencil. Actually nothing was grammatically wrong in my writing but after Philippe's correction I felt

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he made it more idiomatic, more clear, and concise. My version sometimes read clumsier and short of precision but I never felt guilty or shame because I had corrected Philippe's translation as well - not his English but the way he sometimes misinterpreted Nepali of Dhrubachandra Gautam's novel *Phulko Atanka.* Philippe is a scholar, he has translated *Phulko Atanka, Kumari Shova* among others for Royal Nepal Academy other works. But then my impression was that unless on is a perfect bilingual and also a bicultural his interpretation or his translation may suffer in various degrees. The results are misinterpretation, mistranslation or over- or under-translation. Philippe was not a perfect bilingual in that sense nor was I. Therefore we joined together and compensated each other's gaps.

My writing and Philippe's rewriting went as:
He was much proud, feels pride on - GR
He was very supercilious - Philippe
Instead of being extravagant - GR
Far from being lose in his way - Philippe
Bhisma's promise in modern sense - GR
Bhisma's promise updated - Philippe
Who suggested you to go to the party in a dirty coat ? - GR
Who put it into your head to go to a party in a dirty coat ? - Philippe

There are words and phrases and whole sentences, ideas and nuances of meaning in Philippe's language and mine, we perceive the world in an imperceptibly different way, we interpret the world in an imperceptibly different way, again I try to strike a balance, seek for a meeting point. He views our world from a westerner's eye, I interpret it from my own standpoint: cultural, aesthetic, linguistic and all. In fact, a true translation is not a solo-work, it is tryst between the donor and receiver, a collaborative enterprise between Philippe and me.

Philippe left many things for me

I come across different words and phrases that stand for different images an symbols deeply entrenched into the oriental philosophy, Hindu mythology, Nepalese way of life, its history, geography, ecology, material culture, belief superstition, etc. Most of such difficult concepts and allusions that are language and culture specific. Madan Mani Dixit's story *Jenda* was the most difficult, almost and untranslatable piece. The story depicts the life of a singer turned saint in Benaras. It is full of Hindi, Arabic and Sanskrit words and philosophical connotation. Annotating and explaining such words was my job not Philippe's so I sometimes contacted the authors and very often some other sources. I retained most of such words in Roman and annotated them with the notion that the present anthology should convey to the readers the impression that this is a Nepalese world and the text is translated, not authored originally. This is purely a subjective decision, another translator may hold a different view.

The problem ranged from phonological level discourse level. For instance there is a reference of *Ka, Kha, Ga* in one of the fictions. Is it A, B, C or how can it be translated into English ? Most of such untranslatable words or concepts were annotated. For instance, *Baba* was annotated as a saint, but not replaced. How could I translated the worlds *Pan, raga, tabala, basanti, chaiti, anahad, lati, sardar, madal, Annapurna* etc?

Most difficult units of translation were the concepts alluded to some mythological belief, and Hindu philosophy such as *Shesh Nag, Viswamitra, Achman Jal, Brahmaharini, Karmayogi, Bhisma, Ramayana, Kamadhenu, Duryaodhan, Shakuni* and *Hanuman* etc.

A set of concepts that are bound to ecology, geography, language, literature and culture of Nepal are: *timi, tapai, hajur, Gorkhapatra, Dashainko khukuri, bhauju, ba, buwa, dhido, gundruk, lagure, bahun baje, bhiya babu, Charu, Sundarijal, thuldai, Dhulikhel, hakim, teej, sardar, madal, pan, ropani* etc. None other than the Nepalese readers understand what the concepts a. ta., that is the abbreviated form of *arastriya tatwa* (anti-national elment-a.e_. Likewise Ka, Kha, ga pose problems at phonological level- can we translate this a non-equivalent concept?

Each of such concepts or images is annotated explained in the footnotes though it may look clumsy, we cannot ignore the readers and leave the text merely an obscure shape.

In course of this I experienced that there is no single way of translation a text. Some cultural difference and gaps are the natural phenomenon of all the living languages but these differences are never so great or insurmountable as to make comprehension and completely impossible. No unique solution exists there, so some adjustments have to be made.

Translators have to find an adjustment between such gaps bearing the fact in mind that in literary translation especially, some degree of loss is inevitable.

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